











# El Palacio

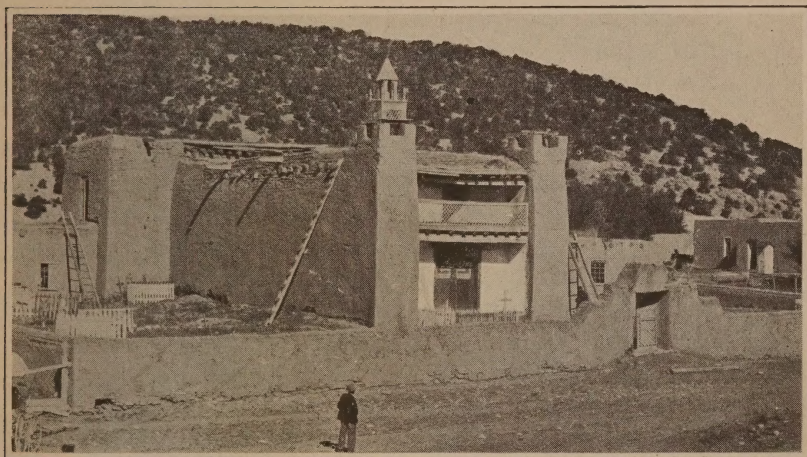
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No. 1

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THE CHURCH AT TRAMPAS

## REPAIRS TO THE OLD MISSION AT ACOMA

THE field work on the repairs of the old mission at Acoma was started about the middle of October. The Pueblo Indians were not able to furnish labor earlier than this date on account of the corn harvest. This repair work was undertaken, as was the case with the Zia mission last year, with funds raised by the "Committee for the Reconstruction and Preservation of New Mexico Mission Churches," and the particular subscription which enabled them to do the Acoma work was the gift of Mr. William McPhee of Denver, whose generosity and public spirit in this and other matters is well known. Plans for the reconstruction work were drawn by Mr. Burnham Hoyt of Denver, with the assistance of Mr. John Meem and Mr. Carlos Vierra of Santa Fe; Mr. John Meem was also supervising architect. The plan contemplated the supervision of the work by the writer and with the assistance of Mr. Sam Huddleston, whose services were offered to the committee by the State Museum through the kindness of Dr. Edgar L. Hewett. The Museum also offered the use of a light truck.

A preliminary trip to Acoma disclosed certain difficulties which may be worth mentioning in detail since work of this nature presents features

that are rarely met with in ordinary construction. The roof plans called for a concrete slab laid on top of a thin covering of adobe, placed above the roof boards and vigas that were already in place. On top of this concrete slab, which is about two inches thick, is placed a covering of heavy asphalt roofing composition laid in hot asphalt, and then on top is placed a layer of adobe as final protection against the weather. If the time at our disposal permitted we also intended to remodel the towers and restore them to their old shape, and also replaster the exterior church walls. The roof work alone required the following quantities of material, which had to be carried up the 350 foot cliffs of the mesa either on human backs or on burros and hoisted to the roof of the church some 60 feet further: 50,000 pounds of water, 24,000 pounds of cement, 72,000 pounds of sand, 35,000 feet of boards for scaffolding, 5,000 pounds of felt roofing and 5,000 pounds of asphalt.

The Pueblos were to furnish the labor free and the committee was to supply all material and tools. The pueblo is situated about fifteen miles south of the Santa Fe Railroad line and all manufactured material had to be hauled in Indian wagons this distance over an extremely rough and sandy wagon road from Acomita.

We could not count, on any tools or supplies from the Indians, all had to be shipped from Santa Fe and Albuquerque by freight. Our preliminary



visit revealed the fact that the Indians were greatly worried about the water situation on top of the mesa as it had not rained in that district for three months. Those living in the pueblo are forced to depend on rain water from three cisterns that were quite low at the time we arrived. The governor also was uncertain whether his people would be willing to work without pay. The young men, in fact, in most of the Acoma families, no longer live the year round at the old pueblo on the mesa but are scattered in small settlements along the San Jose River near the railroad line at Acomita and elsewhere: with this spreading out has come a certain loss of community spirit.

As with most of the Pueblos, the officers have lost a great deal of their former authority and the younger men who would be called upon to do this work could not be forced to do so unless they agreed willingly.

The third difficulty was the lack of proper sand and gravel with which to make concrete. The country is a very sandy one, consequently this statement may seem at first sight, rather an anomaly, but the ordinary blowsand which is plentiful in this country is largely mixed with adobe dust and is much too fine for proper concrete work.

We returned from the preliminary trip with little more than a list of difficulties. The Acoma were uncertain whether they wanted to work, water was very low, there was no gravel available

within twenty miles, there was no suitable sand except one small bed and that a mile and a half from the foot of the mesa. To crown the situation the Committee found themselves, through a misunderstanding, with no funds to start the work. The date was now October 15th, and if any work was to be accomplished this year it must be done before steady frost set in; or before the middle of November. The situation that faced us on our return to Santa Fe was this: We must order in advance and at once, a large quantity of material much of it special; copper canales (water spouts), special roofing from Denver, lumber from Arizona mills, cement, creosote, tools, commissary supplies, nails, reinforcement wire and a thousand small items: We must do this in the face of the Indians' reluctance to work, the scarcity of water, the lack of good sand, and with no money in the bank. Thanks to the courage and generosity of Mr. John Meem, Miss Mary V. Conkey, Mr. D. T. Kelly, we took our risk and pushed ahead and funds so generously provided by Mr. McPhee quickly became available.

The water difficulty was solved by purchasing five gallon casks and steel barrels sufficient to permit us to haul this from a spring about two miles from the mesa. A large bed of coarse sand was located after much tramping and prospecting, about a mile and a half from the mesa. The labor situation still remained in doubt until our first carload of freight



arrived, when the Governor held a large council meeting at Acomita and secured the consent of the various committees to the plan of furnishing twenty men in shifts of seven days each for a period of six weeks.

Any one who is acquainted with the precipitous character of the trail up the mesa will realize the heavy labor of the Indians in bringing this material from Acomita and carrying it to the top of the mesa. The sand and cement were loaded on burros and it was a picturesque sight to see these long-eared, furry little animals climbing the trail day after day with their heavy loads. The water was finally secured from the three cisterns on top of the mesa and two of these cisterns were drained dry before the end of the job. A considerable amount of water was carried by the women in ollas and buckets on their heads as well as by a gang of men who slung the five gallon casks across their shoulders.

The promise of the Indians to furnish twenty men a day was fulfilled in part. There was one week when we had as many as twenty-two men and one in which we had only four, but when you consider that these workmen had to leave their families in the outlying villages and do their own cooking and housekeeping at the old pueblo without a cent of pay for their time one should give them a great deal of credit for a community spirit, which could hardly be duplicated among our own people.

Governor James Miller and the two lieutenant governors, John Garcia and Frank Johnson, were faithful and hard workers for practically the entire period of six weeks. Without their whole-hearted support we could have done nothing.

A freight car was secured at Albuquerque and, through the use of Gross, Kelly & Company's credit, we were able to buy at cost such supplies, tools and materials as the job required, excepting only the roofing, which was shipped to us from Denver. Mr. Boule, Gross Kelly Company's manager at Albuquerque, gave us invaluable assistance and without the use of the company's credit we would have been much hampered. After the council meeting at Acomita, we took up our quarters in the convento of the old mission and were able to arrange to have meals cooked for us by an Indian girl whose family had installed one of those modern innovations known as a cook stove.

Compared with the usual construction work the new roof seemed to move very slowly at times but patience is a virtue that seems a very part of this wide, silent country. The old legend of the building of the church states that it took the pueblo people ten years to complete it. We probably broke all the speed records in getting the new roof on in six weeks.

One cannot help but marvel at the original work when a rough estimate shows that there

are twenty thousand tons of adobe in the structure not to speak of the huge roof timbers.

If the writer were to mention all those who have given this work generous assistance it would require several pages of space, but particular mention must be made of the invaluable and enthusiastic cooperation of Father Fridolin Schuster, who during the latter part of the job lived with us on the mesa and worked shoulder to shoulder with us on the actual construction. His illness during October and early November alone prevented him from being there continuously.

Mr. Daniel Kelly of the Committee took a very keen personal interest in all our problems and the assistance of his firm, through the Albuquerque branch was, as before mentioned, invaluable. He also was able to interest the Santa Fe Railroad Company in our plans and particularly Mr. F. B. Houghton, General Freight Traffic Manager, with the result that the railroad company gave us free freight transportation for all materials.

Freezing weather put an end to the operations on Thanksgiving day, November 27th. The roof was completed on that date, but the work on the towers and the plastering on the walls was necessarily postponed as such construction cannot be successfully undertaken in freezing weather. This church is one of the finest monuments of the old Spanish days that we have in New Mexico, and owing to the picturesque situation on the summit

of the sheer cliffs of the Acoma mesa it is a monument which deserves much further work. The convento is rapidly falling into ruins, but it preserves as yet most of its former beauty and could be restored with comparatively little expense.

L. A. RILEY 2D.

### ANOTHER TOWER OF BABEL

(A Hopi Tale by Mary Aileen Nusbaum)

“**PRESUMPTION**,” says E. Washburn Hopkins, “is the sin upon the punishment of which many myths are builded. The Aloidae pile on Ossa and Olympus to storm heaven and are punished by Apollo for their presumption (Od., 11, 305f.). In India, the god Indra saw the demons building a tower out of a sacrificial mound and, being a god who loves tricks, he assumed the form of a helper, put in a foundation brick and, returning just as ‘the demons were creeping up and trying to scale the sky,’ he withdrew his brick and down fell the tower; so Indra ‘slew them with the bricks of their own altar.’ Here again the only sin was that of presumption, although Indra has a lurking fear lest ‘if the devils built this ascent-altar they may overcome the gods,’ a motive which may have influenced the expulsion from Eden, lest man should become even as the gods. The great sin in Greece was presumption, one that the gods always pun-

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ished and man must guard against. In the story of the tower of Babel, there may have been a new element introduced through the play on the word babel, 'confusion,' and babili, 'gate of god.' "

Not less interesting is the Hopi Indian version of the same myth, that we happened to learn from an old Indian from that country, who visited the Mesa Verde National Park during the past season. Upon his arrival he asked to be taken to the place of the "Great House of Many Tongues." When asked to describe it he stooped over and drew in the soft earth the letter D.

"So it is," he said.

We easily recognized it as the ruin we call "Sun



Temple," which in shape is a perfect D. We urged the Hopi to tell us what he knew of the place, and he recounted the following story.

"My people tell that many, many years ago they lived on these mesas. It was then that they were the feared of all tribes. Their cities, in the caves in the walls of the cliffs and on the tops of the mesas, were many; they were rich in all that they treasured. Their warriors were brave, and their medicine men were so very powerful indeed, that they had but to hold a ceremony and the rain would fall from the sky, and their corn would be plentiful, they had but to place prayer sticks in the forest and the game would rush into their snares.

"Now when the people saw all this they thought that their medicine men were as great as the gods themselves. The chiefs called together a council and it was decided to put that power to a test. They erected a building on the extreme point of a great mesa, most carefully laying out a plan. A long straight wall faced the south, a curved wall extended from one end of this to the other." Again he drew the letter D in the sand. "The walls were very high and built double, so that a narrow passage ran between them. In the court, or middle place, they built two large kivas. There was but one small opening from the outer world into this court. When all was finished, the bravest warriors were placed in the passage between the walls, and with singing and dancing the people

invited the gods to come down from the above-place and occupy one of the kivas. This they did. The medicine men marched into the other. A chief then explained to the gods that the medicine men were about to make some very strong medicine and that they should do likewise. He told them that should the medicine men prove the more powerful, then they, the people, would put them in the place of the gods.

“Upon hearing this the gods rose up and drove the people out from the Mesa, after first changing the language of each group or cliff community so that they could not understand each other. They forced all, every one, to flee to the south, where their descendants today occupy the Hopi country and the Rio Grande.

“My people say that the gods were sorry for the children and the ancient ones, that had no part in the offence, and as they could not keep up with the others, they changed the children into blue birds, and the old people they changed into turkeys.”

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Navajo Group  
Completed

Mahonri Young has completed his Navajo Indian group, the third of a series of four life-size groups for the Museum of Natural History in New York.

## LAND OF THE PUEBLOS

## The Land of Journeys Ending

THE land of which Mrs. Austin writes in this new book about the Southwest is the region between the Rio Grande and the Rio Colorado, which embraces the western half of New Mexico and all of Arizona. She calls it the place of "Journeys Ending" because there have halted from their long quests so many kinds of life, plant, animal, human, which have made it their home, adapted themselves to its climatic and topographical peculiarities and fashioned for themselves features, habits, forms of living suited to their environment. With these mysterious adaptations and survivals and their significance to the American people she is concerned in all the chapters of the volume, of which all are written out of such knowledge of the region, its characteristics and its inhabitants as, possibly, is shared by no other general writer, and with an understanding, love and sympathy that tip her pen with flame and color. There are so many of these survivals, these journeys endings, and they are so varied that it is possible to mention only a few of those of which she tells. There is that curious survival of the old European "whipping brotherhoods" of 400 years ago, the penitentes, whose rites, to which Mrs. Austin devotes a chapter, she describes

as being "a native American passion play beside which Oberammergau is a tourist's interval." The long journeys and final adaptations of the wild peach, of corn and other plants are described with dramatic feeling. She peers back through the legends and creation myths of the Zunis, through possibly ages upon ages of their life and migrations. In Pueblo experience, as revealed now in their religion, their dances, their customs, she sees a priceless aid for us to understand the human mind in the making. There is a beautiful chapter on the cactus and its adaptation to its environment, another on the relics of the cities of ancient tribes, and still others tell the story of the human significance of the two great rivers that form the boundaries of her "Land." There is much also about the splendidly colorful and dramatic stories of the Spanish adventurers, pioneers and conquerors who came up from Mexico into this wonderful and terrifying region and there achieved great things. Mrs. Austin writes about all these things with singular force and charm and with an intensity of conviction of their worth that is truly stimulating. Her final chapter as to their value in the development of a genuine American culture is especially interesting. The 14 full page illustrations and the many small cuts in the text, from line drawings by John Edwin Jackson, deserve mention for their fine artistry and the truth with which they interpret the form and feeling of the scenes they depict.

## IT IS WRITTEN.

**Is Geology in  
the Doldrums?**

Professor Charles Keyes of Des Moines, Iowa, formerly president of the New Mexico School of Mines at Socorro, in the "Engineering and Mining Journal-Press" discusses the present state of geology and comes to the conclusion that "geology is not in the doldrums, but far within the trades." He says further: "The magnificent services of monographs of Wachsmuth and Springer on the ancient crinoids vastly exceeds the fondest expectations of paleontologists of bygone times. \* \* There are a hundred great world thoughts belongieg to the last quarter of a century where was one in former generations. There is a race of intellectual giants in geology where only one towered before."

**Story of the  
Santos**

The Boston Transcript gives half a page and three large illustrations to "The New Mexico Primitives, a Little Known Form of American Art," describing the pictures of saints painted on wood and hides, the finest examples of which are the property of the New Mexico Historical Society and on display in the Palace of the Governors, part of the Museum of New Mexico at Santa Fe. The article is by Harley Parkins. The writer had visited Andrew Dasburg of the Santa Fe Art Colony, while Mr. Dasburg was at Woodstock,



New York, and there displayed part of his collection of New Mexico antiques, including a fine array of "Santos." Maurice Sterne is referred to in the article as another admirer and collector of New Mexico "Santos," and so are Witter Bynner and B. J. O. Nordfeldt of Santa Fe.

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### MUSEUM EVENTS

#### **Black and White Exhibit**

An interesting exhibit of black and white drawings by Norma V. Swearingen has been hung in the New Museum. It includes portraits, interiors and landscapes. Mrs. Swearingen is particularly gifted as a portraitist. Her heads are characteristic of the models, and she has managed to impart something of personality to each picture that distinguishes a real portrait from photographic representation. Her New Mexico drawings are also particularly fine. Her exhibit has much of cleverness and charm. Norma Swearingen is a New Mexico girl, having been born at San Marcial. She had her training at the Illinois Woman's College, the Chicago Art Institute, the Art Students League of New York, and Cooper Union of New York. She is an illustrator by profession, and has done work for many magazines and publishing houses. She was recently a crafts teacher in the government hospital at Fort Bayard.

Ten black and white drawings in lithograph style have been hung recently in the galleries by James Pirtle Creel, of Taos and Santa Fe. Mr. Creel was a student in the Pennsylvania Art Academy at Philadelphia before coming to New Mexico.—Santa Fe Daily New Mexican.

**Governor's  
Reception**

Sunday afternoon, December 28, the Woman's Museum Board gave a reception to Governor and Mrs. Hinkle, which was in the nature of a farewell before the Governor and his family returned to Roswell later in the week to resume their residence. Mrs. Hinkle is a member of the Woman's Board, just as the Governor, because of his position, had been a member ex-officio of the Board of Regents of the Museum. In the receiving line with Governor and Mrs. Hinkle were Mrs. A. B. Renehan, president of the Woman's Museum Board, and Paul A. F. Walter, secretary of the Board of Regents. Magnificent poinsettias were used for table decorations and red candles in candelabra and candlesticks gave a holiday air to the attractive and unique reception room of the Art Museum. The affair was well attended and a pronounced social success.

**Portrait by  
Davey**

What must be considered one of the most brilliant portraits by Randall Davey came out of his studio on December 27 and was given the place of hon-

or in the galleries. It is entitled "The Ranger" and is a half length portrait of a well known local forester. As a character study as well as a work of art, it has a dash and strength which are certain to elicit the favorable comment of critics wherever it may be shown.

**Lecture by** Under the auspices of the archaeological societies, Emil Bloch, the noted composer and director of the Cleveland, Ohio, Institute of Music, gave a delightful talk at the Art Museum on "Musical Education and Appreciation." From his wealth of experience in Europe and in this country, Mr. Bloch, at times with inimitable wit and humor, but always earnestly and convincingly, summed up his theories about education in music. Mr. Bloch was in Santa Fe during November and December at work on a number of his musical compositions.

**Exhibit by** Miss Caroline Pickard who has been painting in Santa Fe for several seasons until now she is a permanent resident, has filled an alcove with productions of her brush. Most of them are landscapes of New Mexico, especially of cliffs and mesas, in whose forms the artist seems to delight. She achieves atmospheric effects that are characteristically of the desert. One portrait, that of her father, possesses distinction. The exhibit gives the impression of sincere effort and much talent.

**New Pictures  
for December**

Theodore Van Soelen added a large snowscape to his December exhibit at the Museum. In color and composition it is a most attractive piece of work. Grant Rowe is among those who have hung several new landscapes. Mr. Rowe, a young artist of much promise, leans to the decorative in design.

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**ARCHAEOLOGICAL INSTITUTE OF AMERICA****Twenty-Sixth  
Annual Meeting**

The Archaeological Institute of America convened in 26th annual session in conjunction with the American Philological Association and the College Art Association, at Chicago, on December 29th. The sessions were held at the University of Chicago. The School of American Research was represented by Director Edgar L. Hewett, J. Percy Jackson and other members of the Managing Committee.

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**PAINTERS AND SCULPTORS****Portrait  
Painting**

“A mere attempt to compose as a photographer does by moving the easel until a satisfactory composition is found is certainly not enough. The artist must design the area within his frame. He is responsible for it as a whole and the painter who



does not take to his canvas an idea and bend the idea to the exigencies of his design is certain to achieve a limited success. In portraiture this design element is doubly important. The portrait painter has a more constricted world than the artist working in other fields, in that the human figure is a constant with which he always has to deal. Too often to solve this problem he is tempted to charm with costume or the mere virtuositities of technique. Witness the brilliant portraits of many an artist which are demode because their charm was due to detail which has now lost its interest. Their permanent art value is nil and they are today mere milestones in the history of fashion. Design, psychological insight into character, sufficient technique, and the ability to synthetize these qualities into a unified whole are the things which go into the making of a great portrait." —December Bulletin of Cleveland Museum of Art."

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### GIFTS AND BEQUESTS.

<b>Millions for</b>	The will of Henry R. Towne leaves
<b>New Museum</b>	the residue of his estate, amounting to Two Million Dollars, for the creation of a museum of the peaceful arts in New York City. A specific bequest of \$50,000 is to yield an income for a campaign of an education to place before the public the need of museums of industrial arts in the United States.

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PALACE OF THE GOVERNORS—MUSEUM OF NEW MEXICO



MAIN ENTRANCE HALL, MUSEUM OF NEW MEXICO

## RITES OF THE PUEBLO INDIANS

(New York Times)

ONE cannot fail to read with interest the communication of Herbert Welsh, president of the Indian Rights Association of Philadelphia, which appears in today's issue of The Times; but it would be more interesting if his statements respecting the dreadful state of affairs among the Pueblo Indians were true.

During the past year we have been regaled with complaints of the immoral rites among these sedentary Indians of New Mexico and Arizona by various people who have visited them, mostly as total strangers, for the evident purpose of recording everything they could in regard to these alleged indecent practices, but we have yet to learn of a single instance in which complainants have witnessed them.

The Pueblo Indians are the most close mouthed people in the world, so far as their religious beliefs are concerned, the reason for their secretiveness being that, when the Franciscan missionaries were first established among them early in the seventeenth century, it became necessary, in the minds of the fathers, to prohibit the public performance of certain native ceremonies as inimical to Christian belief, consequently the Indians conducted



their rites in secrecy, more often in their ceremonial chambers in the dead of night, and many of these ceremonies have been performed ever since with little more than hearsay knowledge on the part of the whites, or even of members of the tribe unless they belonged to the "faithful."

Of those admitted to the rites, the least of all are the younger men who have been to school, not because of this fact in itself (for many boys and girls resume their primitive ways when released from school), but because, with noteworthy exceptions the "educated" Indians (those who have been taught printing, tailoring, plumbing and similarly useless vocations in Government schools) have absorbed many of the unmoral practices of the lower whites, especially thievery and lying, hence are not trusted by their elders. Usually with little knowledge of the esoteric rites of their own people, they are ever prone to air their views of what they imagine is going on in their respective pueblos, and stress their self importance by offering ready voice to the inquisitiveness of visitors, especially if they chance to be as bumptious and overbearing as the average Indian Bureau employe. Give a Pueblo Indian a hint of the kind of an answer you are seeking and he will accommodate you to the fullest extent.

Eleven years ago the late Matilda Coxe Stevenson, who probably knew more about the inner life of the Rio Grande Pueblos than any one of her

time, was told by Tewa Pueblos that human sacrifice was practiced in at least two of their villages—the youngest infant in one, a woman in another. The victim was said to be drugged with stramonium until life was supposed to be extinct; then after certain weird performances, starved rattlesnakes were turned loose from pottery vases and allowed to feast upon the body until not an atom of flesh remained.

It is just this kind of thing that the Indians love to pour into the eager ears of too inquisitive and gullible whites. The reams of "affidavits" bearing on such stuff and nonsense, of which one hears from time to time, are all of a piece with what Mrs. Stevenson was told. I have heard Pueblo Indians "fill" white people with the same kind of fabrications when they had the effrontery to pry too familiarly into their beliefs; but what fun they had the next moment among themselves.

The Spaniards of the early days foisted on the Pueblos the "Montezuma" myth, which they have employed effectively ever since to deceive the unwary whites. As a matter of fact, the Pueblos know no more about Montezuma than their curious critics know about their secret practices.

A Pueblo Indian is the most accommodating being in the world. If one is ingratiating enough he can induce a Pueblo to sign a paper without a qualm. I have seen the results of this myself. Only a few years ago my friend the late Father Anselm Weber

endeavored to establish a Franciscan mission among the Zuñis, who voted on a proposal with the result that only one ballot (that of a Mexican captive) was cast in its favor. A couple of years ago, however, the project was revived and the mission established because the Government agent personally circulated the petition, which the Indians signed, the majority against their will, for fear of arousing the agent's anger toward them, as they expressed it. I strongly suspect that many of the Indian "affidavits" of which we hear, as well as the roll of 2,305 "Progressive Christian Pueblo Indians of New Mexico" which we read about, have been created in much the same way. In the circumstances it is a wonder that any Pueblo Indian has been allowed to escape without signing something or other.

Mr. Welsh speaks about a "pagan revival" among the Pueblos, referring to a fanatical outburst by "Pussyfoot" Johnson, which the Indian Rights Association has seen fit to exhibit. The only revival is in the active minds of certain propagandists such as those who are claiming for the Indians, or rather for the Indian Bureau, as large a population as existed at the time of Columbus.

With few exceptions the rites of the Pueblos have remained unchanged from pro-Spanish times, and with all respect to the efforts of many zealous missionaries, the so-called "pagans" are without exception the most honorable and trustworthy peo-

ple I have ever known. I wish that I could say as much of most of the younger generation who have had the disadvantage of the white man's training.

In his screed to which Mr. Welch refers Mr. Johnson says that he has participated in some of the Pueblo dances himself, on one occasion actually leading one of them from midnight until 4 o'clock in the morning, a performance which he "thoroughly enjoyed." "But," he continues, "there are other features connected with these Indian dances that are held in secret that are of the most hideous obscene and revolting character, dances the white people are never premitted to see." Of such, no doubt, is the "human sacrifice" rite of which Mrs. Stevenson was told but which no white person has seen or will ever see, because it does not exist. Johnson says further that "in the Indian office in Washington is file after file of official reports from inspectors and affidavits of Indians regarding the unprintable character of these affairs"—which no white people have ever seen. And, further, "in the office of the Indian Rights Association in Philadelphia (are) sheafs of affidavits from Indians revealing the unprintable details of these horrible secret affairs"—none of which has a white person ever seen.

I have personally witnessed many ceremonies in the largest and most primitive of all the pueblos both public and in the ceremonial chambers, but I never observed an obscene act in any of them.



On the contrary, the rites were those of that beautiful and deepseated faith which one finds reflected in the gentle lives of the old native priesthood. The only immorality of which I have ever heard is that practised by the native youths who have learned the ways of certain whites while attending school, and the immoralities due to some whites who are tolerated on Indian reservations, even in the face of protests by Indians themselves.

In my judgment the strictures by Mr. Welsh and Mr. Johnson have as much basis of truth as the latter's assertion that the "celebrate medical service" of the Indian Bureau "has now almost completely eradicated trachoma," in the face of Commissioner Burke's report of a year ago that there were 30,000 cases of this blinding disease. The reliance of the Indians on "the incantations, tom-toms and drum-beatings of medicine-men" is not remotely attributable to the attempt to give the Indians the "religious liberty" of which he has written, but is due largely to the incompetence and neglect of agency physicians. But this is another and sadder story.

Mr. Johnson beseeches "good people who would really like to help the Indians to first find out what they are talking about," and says: "'Lo, the poor Indian,' God save him from fool friends." So say we all.

F. W. HODGE,  
Museum of the American Indian.

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## CANADA ETHNOGRAPHY

### Indian Days in the Canadian Rockies

By Marius Barbeau. Illustrations by W. Langdon  
Kihn. Toronto: The Macmillan Company of  
Canada. 1923. Pp. 208.

“INDIAN DAYS:” This was the name found for certain historical pageants held near Lake Windermere in 1922, to celebrate the first coming of the white explorers and traders to that country. The Indians of the neighboring reservations joined in the show; painted their faces, put on their old time finery and rode in parades reminiscent of the buffalo hunt and of native warfare from these “In-

dian Days.”—“Días de los Muertos” they might well be called. Mr. Barbeau turns back to “the real Indian days that are no more,” to “the time when the white man, long predicted by native seers, was first seen by the northwestern tribes,” Crees, Blackfeet, Stonies, Piegans, Kootenays.

In this deeply interesting and unusual book (made more arresting by Mr. Kihn’s beautiful portrait drawings with an air of patience and fate about them) there is small comfort for lovers of the Indians. “It is clear,” says Mr. Barbeau, “that the Indian, with his inability to preserve his own culture or to assimilate ours, is bound to disappear as a race. It is one of the great tragedies of the American continent.” He approaches this tragedy by showing us various aspects of the white man’s coming to the northwest—fire arms, and the disastrous wars that followed on their possession, gaining no permanent advantage for any tribe, but rather clearing the country for the invader—disease—the unequal trade of necessities for luxuries—the old story of Caliban and Trinculo. There is the curious life story of Tchotka, the cunning unscrupulous man who made the new knowledge serve his ambition. Most curious of all, the story of the rumors which ran before the white man, of the native prophets who preached his coming as a new religion, promising a golden age, and of their disillusionment.” “Conservative and unprogressive as the northwestern tribes may seem to us at

the present day, it is nevertheless true that they have failed to safeguard the most fundamental features of their traditional culture. Hardly any of their manual arts have resisted the impact of trade wares and goods, though some of them were truly fit to survive for the benefit of the community at large. The riches of their mythology have unnecessarily fallen into discredit, to be replaced by inept distortions of Christianity or mere vacuous scepticism. The premature disappearance of many ancient customs that lay at the root of native ethics has brought the whole social fabric to the brink of the abyss. Self confidence is gone beyond redemption: pride and ambition ruined; and hope in the future is slight, if not futile.

“Before the white man was first encountered he was looked for as a demi-god. His coming was greeted as a great blessing. The golden age seemed to be dawning. The heirlooms of the past were cast aside; their discredit was absolute, final. But the day of awakening was not long in coming. The white invaders were not “Sky-beings,” they were not the benefactors of any but themselves. The possession of their goods, their riches, was not enough in itself to make life more happy. Prosperity as a result did not fall to the lot of the red men, the first occupants of the land; for after more than a century of faithful service to the fur trading companies they have not managed to secure themselves against the growing prospect of a



rainy day. Nor was their improvidence wholly to blame, for no European, however thrifty, could have stored away the perishable and scanty proceeds of the trade in the trying circumstances of nomadic life.”

B. A.

### IT IS WRITTEN.

El Palacio  
Real

Colonel Ralph E. Twitchell, historian, member of the Managing Board of the School of American Research and a Regent of the State Museum, has added to his notable publications a monograph entitled “The Palace of the Governors, The City of Santa Fe, its Museums and Monuments.” It is printed as Bulletin No. 29 of the Historical Society of New Mexico, and in its 47 closely printed and illustrated pages presents a mass of historical information that had been gathered by Colonel Twitchell directly or incidentally in several decades of historical research. Of interest not only to Santa Fe and because of this to the entire Southwest, it also presents sufficient major historical facts and is presented in such interesting manner as to make it of value wherever American history is taught. The monograph opens with a list of 112 governors of New Mexico to whom another has been added since the printing of the bulletin. Almost a hundred of these had been residents in the Palace and from that fact alone can be surmised what a wealth

of historical romance centers in the venerable building now the Museum of New Mexico. This is emphasized in the poem by Arthur Lombard reprinted from *El Palacio* and *Old Santa Fe*. Colonel Twitchell in his opening sentence states:

"The United States of America throughout the length and breadth of the land possesses no public building comparable in any way historically with the old adobe palace in the capital villa of the ancient kingdom—now state of New Mexico." The array of facts that follows proves the assertion. The author relies on documentary evidence almost entirely in treating of the early history of the Palace but in coming down to modern days, interweaves his own observations and the story of events of which he himself has been a part. It is an entrancing narrative told with much spirit. The writer takes issue now and then with those who have been weaving myths and fable with the Palace as a background. He holds his own imagination in leash so as not to stray from the paths of historical accuracy. The references in the foot notes are of value to the student of history and give the key to additional reading on the subject by those interested more deeply than the average reader. The story of the Palace, in one sense, is the story of the entire Southwest for something like 250 years, and for 50 years more that of the present New Mexico. Even today, it is the center of the cultural activities

which are manifested in art and literature, in scientific research and architecture. Says the writer in conclusion to his story of The Palace: "New Mexico's capital is truly a city of memories. Devoted to its present uses, the palace of the governors has become an historic shrine, visited annually by wondering thousands. The historical and archaeological collections installed within its ancient adobe walls are of consuming interest and priceless value. Nowhere else in all America is there such another. Silent—its appeal is constant; its brilliant radiance, its repose, its restful dignity are outstanding features accorded only to immortality."

The bulletin, in an informal addenda, sketches briefly the most salient points in and about Santa Fe and tells the city's renaissance in art and architecture under the leadership of those who are grouped around the Museum of New Mexico and taking part in its activities—a notable instance of community development.

Colonel Twitchell, if he had not already made himself a niche in the Temple of Fame through his more ambitious and more valuable historical publications, would have assured himself such a permanent place through the present volume, which betrays his affection for the City which is proud to call him its foremost and most distinguished historian.

## MUSEUM EVENTS.

**Inaugural  
Reception.**

On the afternoon of New Year's Day, in accordance with procedure of years, a public reception was given Governor and Mrs. A. T. Hannett in the art galleries, being part of the biennial exercises. An alcove in the north gallery had been attractively decorated with greens and masses of poinsettias, where the receiving party stood. This consisted of Governor and Mrs. Hannett, Ex-Governor and Mrs. J. F. Hinkle, Secretary of State and Mr. Eusabio Chacon, Mayor and Mrs. Nathan Jaffa, Mrs. W. C. McDonald and others. Several thousand people took the occasion to offer their congratulations and well wishes.

**Wood Block  
Prints by Gus-  
tave Baumann.**

There is an indescribable charm in the wood block prints by Gustave Baumann now on exhibit in the Museum. One expects much from an artist of his international fame, but the series of prints he has produced in this instance, transcends in beauty anything he has heretofore created. Smaller in size than the prints of former years, they are daintier, more vivid in color, more charming in their composition and draftsmanship. Whether it be intimate glimpses of Indian ceremony or far-flung vistas of mountains, whether it be picturesque detail, or large surfaces, Baumann with sure touch



and economy of line, creates an unforgettable picture. The "Corn Dance at Santa Clara," the "San Geronimo Ceremony at Taos," have their appeal but no greater, perhaps, than such prints as "Chili con Cabra," "Santo Domingo, Night of the Fiesta" or "Beginning of the Fiesta," while "Cliff Dwellings," "Talpa Chapel," "Sanctuario" and "Desert" are in calmer mood. "The Bishops Garden" and "My Garden," reveal something of the artist's love for the quiet by-ways of Santa Fe where he has built himself a studio home. Eight black and white pictures of considerably larger dimensions, complete the exhibit. These, too, proclaim a master of drawing, the artist who can transmute the familiar scenes into new beauty. Now and then there is a touch of whimsicality, of quiet humor and precious aliveness to the incongruous which further endear the artist to his admirers. He is so intense in his worship of beauty and yet so practical and human in his viewpoint that he needs no interpreter but himself in all his moods.

**The Galleries  
in Jauuary.**

The galleries at the beginning of January offered a number of new pictures and many old favorites, among the artists exhibiting being F. B. Applegate, J. H. Sharp, Theodore Van Soelen, W. Herbert Dunton, William Penhallow Henderson, Carlos Vierra, W. H. Schuster, Bert Phillips, A. H. Schmidt, Gerald Cassidy. Guy C. Cross, Mrs. E. E.

Cheetham, Carl Redin, Miss C. G. Pickard and others. Cassidy and Van Soelen each fill an alcove with landscapes, portraits and figure compositions of merit and interest characteristic of the Southwest.

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## PERSONAL MENTION

**Death of George Bellows**      The death of George Bellows, the noted artist, who passed away in New York City on January 8, succumbing to an attack of appendicitis, recalls his visit and stay in Santa Fe seven years ago, when he had a studio facing on the patio of the Palace and exhibited his pictures in the Museum before taking them to New York. It was the enthusiasm of Robert Henri, a close friend, which brought Bellows to Santa Fe. He was one of the few who frankly admitted that he failed to find much in the Southwest to appeal to him, and that the throngs, the glamour, the very ugliness of the big cities had a more powerful appeal for him. It was he, naturally, who portrayed city life and the aspects, the passions of humanity and the conflict of life. Primarily an illustrator, he won many coveted prizes as a painter, and his paintings are found in the permanent collections of great art galleries. During the war, his picture "The Execution of Edith Cavell" probably aroused more comment in the

English speaking world than any other painting of the day. He presented to the Museum a copy of his print "At Sharkey's," one of the most popular pictures of his youth.

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### EXHIBITS AND PRIZES

**International Print Exhibit**      The sixth annual International Print Makers' Exhibition will be held during the month of March this year in the Los Angeles Art Museum. The jury of selection is composed of Benjamin C. Brown, Howell C. Brown, Frances H. Gearhart, Carl Oscar Borg and Arthur H. Miller. The prizes include the Huntington award; the Bryan prize of \$25 and the Storrow Purchase prize of \$50; together with gold, silver and bronze medals.

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### MUSEUMS AND GALLERIES

**Membership Gains.**      The Cleveland Museum of Art reports accssions to membership during November as follows: Life, \$100, 7; sustaining, \$25 a year, 4; annual \$10 a year, 128. The Chicago Art Institute reports two new governing members and 82 new life members during November. The Dallas Museum added more than 200 members in one week.



PUYE ROOM IN MUSEUM OF NEW MEXICO





RITO DE LOS FRIJOLES ROOM, PALACE OF THE GOVERNORS

# El Palacio

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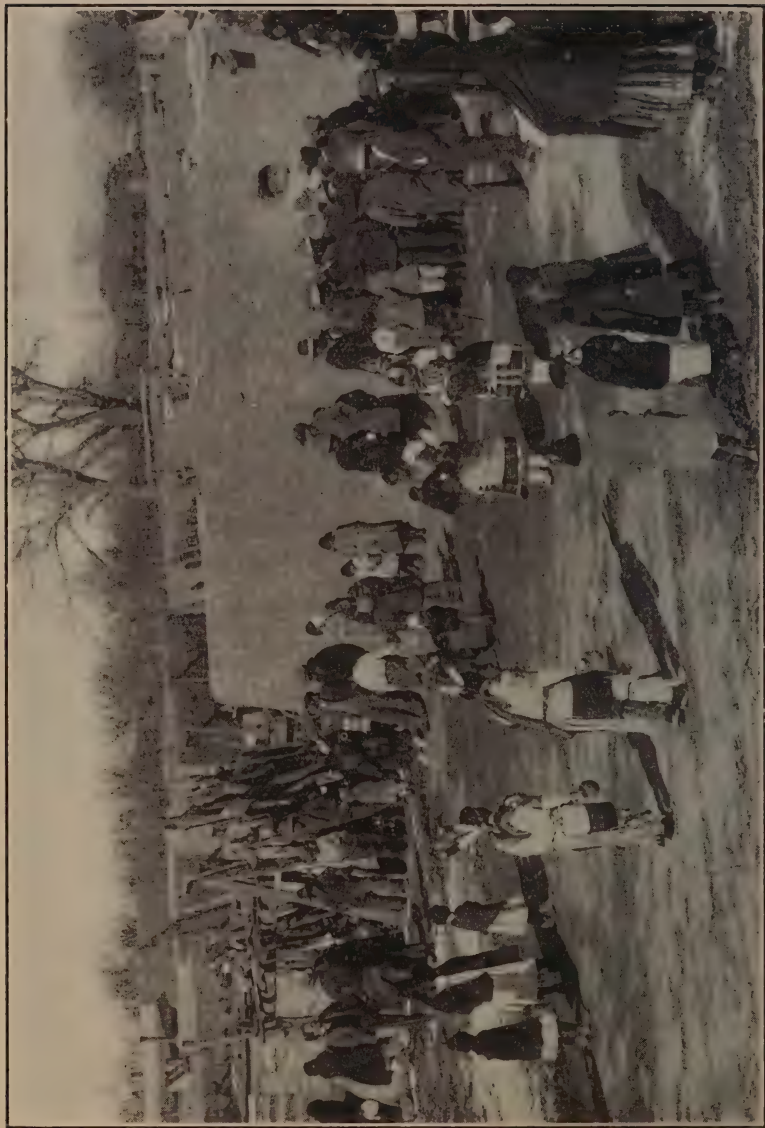
FEBRUARY 2, 1925.

No. 3

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SUN BASKET CEREMONY, SANTA CLARA



INITIAL FORMATION, SUN CEREMONY



SUN DANCERS



SUN DANCERS



## SUN BASKET DANCE AT SANTA CLARA

With Illustrations from Photographs by O. S. Halseth

The public that has heard so much, during recent years, of the customs and dances of the Pueblo Indians, will be interested to know that these people will not only continue to perform their accustomed ceremonies, but also, from time to time, and to the delight of their friends, revive an ancient dance, teaching the young people the steps and chanting of an older day. Such a revival occurred not long ago, when two boys and two girls of Santa Clara danced the Sun Basket Dance, an old dramatization of the march of the Sun back to its Summer path after the Winter solstice. It is a dance of the Winter People, whose office it is to see to the sprouting of seeds, and whose part in the spiritual work of the Pueblo is done when the shoot has appeared above ground to be ripened and garnered through the prayer—dancing of the Summer People.

Each girl carries a basket decorated on the inside with an orange colored Sun-symbol and on the edge with long fringes of red-dyed Angora wool. In the principal movement of the dance these baskets are swung in a double arc, with a graceful drooping of the entire body, the flame-colored corona flicking out in a conventionalized but quite realistic picture of the sun. Toward

these suns the men come from a distance of about ten paces, the weight on the right foot, the left slightly advanced, tapping at each beat of the drum, and moving forward three or four inches between beats, turning about directly before the suns and dancing back to the starting point, the relative positions of the feet remaining the same throughout. This is repeated several times, always accompanied by a slow dipping and raising of the long feathered wands, exquisitely graceful at the turn, and related, in some remote and mysterious manner, to the quicker and more spirited rhythm, of the chant. It must be gratifying to the old people—who are anxious to preserve these and other dances by passing the heritage over to the younger generation—to see the growing enthusiasm of the children as they return from government schools and particularly from the annual Fiesta in Santa Fe, where the importance of preserving their culture is brought home to them as well as to their white friends, who come from all over the country to observe them.—Kate Muller Chapman.

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**Art Museum at  
Elgin Ill.**

The new art museum of Elgin, Illinois, the gift of Judge Sears and wife, has been opened. The Museum has a collection of 124 American paintings, a print collection, and several fine pieces in marble.

## ART ENRICHES THE PEOPLE

By George William Eggers

AN editorial on the holiness of beauty for the village pastor, by Nicholas Vachel Lindsay. "Where there is loveliness there is God."

"Some men think when they have said, 'Consider the lillies,' they have used the only proof text that will establish the rights of the aesthetic in theology. That text they take in a weak way. The reason can be found by studying their parlors, where the idea of that which is fine never has stepped beyond some sugary Easter card. They are ignorant of the rainbow color, the dignity, the sculptural line, of the Book. The gospels begin with the heavenly hosts singing of glory, with the Magnificat of Mary, with Gold, Frankincense and Myrrh of the Wise and end with a blaze of resurrection light. There is hardly a parable but is passionate with that adoration of nature, which is the beginning of all art. 'Behold a sower went forth to sow.' 'I am the vine and ye are the branches.' Such phrases build cathedrals.

"Why should not the Bible make your village of heavenly aspect, as it has many an old world town? Remember the Romanesque and Gothic architects, and repent.

"Take up the worn Book this evening, considering only those things which make for the peculiar

fullness of life, which is the goal of art. See how dry or puzzling texts take on power. Consider Adam, the park architect. Consider the tenderness, innocence and wildness of Eden in its first estate, which all Christian sweethearts dream they can restore. Consider man, made in the image of God, in the beginning a creator of star worlds of his own, and the fall of man but a turning of the back upon loveliness, and a choosing to disobey the Spirit that yet walks in quiet gardens in the cool of the day. Consider Moses, the Angelo of statesmanship, the inspired sculptor of the laws.

“Consider that the Decalogue gives the gentle buds of human nature a chance to bloom sheltered from lust and covetousness and death.

#### TO DELIGHT EYES

“It is the intent of the ten commandments that all lovable things shall be nurtured to delight our eyes, with the Presence among them of which no image dare be made, on which no limitation can be set. The Sabbath is not a period of deadly inertia, but of artistic incubation, the time when Diety and man ponder some new world dream. Consider that Leviticus and Numbers champion a ministry, a peculiar priesthood, in which public health, national ritual and cleanliness are all bound together, to secure for the nation both holiness and splendor.

“What is the song of songs but the cry of the lover of God—consecrated to beauty? The book of Ecclesiastes is by an Omar Khayyam as stately as

the Persian, and in the end more devout, giving the final philosophy to the rose and the vine, an exhortation to consecrate the dear glory of youth in its beginning: 'Remember now thy Creator in the days of thy youth.'

"Consider David, harper, shepherd, ruddy and of a fair countenance. He was indeed from the village of Bethlehem, yet there he began the writing of psalms more gorgeous than the church pictures of Venice, and expressing in another medium, the same purpose: To worship the Lord with glorious works of art.

"Lest I should be suspected of writing a commentary, I go no further. Theology is not my specialty. And I hope I have not interfered with the theology of any parsonage. I hope each pastor will search this matter in his own way till, in the end he has a St. John's vision of the splendors of the new earth. Meanwhile, since your city is lovely, make it transcendently so for the glory of the Lord."

#### SEARCH FOR EVERY IDEAL

The foregoing editorial appeared in that rare and surprising little publication, the Village Magazine, which Vachel Lindsay issued some years ago at Springfield, Ill. It is hardly necessary to point out that it suggests a point of view which is applicable, not only in the reading of the scripture, but to almost every other activity of life. Nor is it sufficient to read "Art" into every issue just be-



cause it is the thing to do, but besides this, it must be understood that the economy of life itself involves this same search for the ideal at every point. Life—the life of you, gentle reader, becomes a silly game if the quest for beauty of some sort is not a vital part of it all the time. And what is more, there is a very large chance that you are one of the great majority to whom this remark will sound meaningless.

#### PUBLIC INTERESTED IN ART

We understand that “a certain rich man” who was approached not long ago to participate with a subscription in the work of the Denver Art Museum responded by referring to President Coolidge’s appeal for economy, and said that this was not a time, etc., etc. Not to call into question any man’s right to do what he pleases with his money, nor yet his right to give what reasons he pleases for doing what he pleases, we believe that there are people who are really interested in this question of economy and who would like to go to the bottom of it.

The American public is so much interested in art that it pays out for objects of beauty imported from European countries and the Orient—for objects purchased expressly for the art element in them—something like two or three hundred million dollars every year. There is nothing to indicate to those who have carefully investigated the matter that the American mind is any less capable of the

art initiative required for the production of things of this kind than the foreign mind. In other words, we have in this country an undeveloped natural resource—quite as real a resource as oil or gold—and more inexhaustible, which requires only the stimulus of a more general public understanding to become an asset of major proportions. It is a curious fact that the American businessman has been the last to recognize this opportunity for economy, which has been an axiom in French, British, German, Austrian and Japanese industrial policy for generations.

#### KEEPING MONEY AT HOME

These nations have the art initiative, too, and they see in it a means for keeping some of the money which their beauty lovers spend at home in their own country. They know that the same effort which keeps the money at home will attract that of less economically minded peoples, like ourselves. They know that familiarizing their own populations with the most refined and beautiful products of the human imagination has a tendency to increase the degree of their own civilization (a thing which some few wild-eyed demagogues are asserting would be true even in our own country). Those nations are unending in their support of museums and schools of art, and have been so even in the terrible times during and after the war.

What is it that ails the American mind in this particular? Is it that we lack imagination? Is it

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PAUL A. F. WALTER, EDITOR.

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faith that we lack? Or is it simply intelligence? Our hard-headedness is undoubtedly the virtue that we think it is, but it is possible to have too much even of a given virtue. A head ought to be hard all the way through.

Our stubborn blindness to the reality of beauty is not a sin—if it were we could probably get around it with a constitutional amendment—but it is a startling and amusing reality. It would be worth while to realize just how amusing. Not long ago we were present at a dinner given to launch the idea of adopting a city plan for one of our neighboring villages. The point was that this

young village, a rapidly developing tourist center in a lovely mountain valley, was swiftly becoming nondescript; its development, instead of being orderly and decent, having a tendency to become the smear that characterizes most swiftly growing communities.

#### TOURISTS SEEK BEAUTY

The fond hope of the promoters of the meeting was that by agreement on a scheme of procedure some costly evils could be avoided and a good direction be given to the community's growth. The harder-headed men of the community almost to a man opposed the idea. They liked the place the way it was. It was a "cute" town and nobody had ever planned a single stick of it, etc., etc.

Finally one of the advocates of the plan suggested that probably all of those who come to the town and give it its place on the map, come, to some extent at least, in search of the beauty which is to be found there. Then it was that a venerable hotel man of the place arose and pronounced the really authoritative dictum on the matter. He had been in the hotel business there for some twenty years, he said, and he had made it a point to ascertain just what brought the guests to the village during all that time. It was not beauty, he said. When he was asked then what it was, he answered: "Oh, they come to hike, and to ride horseback, and to climb to see the sunsets and to look at the mountains"—but of one thing he was certain,

beauty did not enter into their interests. That is what we mean when we say that this blindness is amusing. He is not alone. About nine-tenths of us "Sinai's climb and know it not," and in the midst of all the pageantry and adventure of modern science and business, would probably pick out that drab eternity, "The Married Life of Helen and Warren" as being very, very real. For our part, we like to think of life in another way. Better the burlesque where Warren comes home and finding that supper is not ready throws the grand piano into the sun parlor, eats the canary bird, and goes down town and stays two weeks. This is rough going, but it is at least going.

#### LOVE FOR BEAUTY

Apropos of all this, Henry Turner Bailey tells of an assertion that he made in a certain lecture that "every body loves beauty." After the lecture an old man came up to him, and expressing general appreciation, took issue with him on the remark just quoted. "Everybody don't love beauty," he said, "I don't." Mr. Bailey said the old man obviously lied—it being apparent that he had dyed his whiskers.

Just to prove how full life is of the adventure and coincidence of romance, we pause to include here a note which the postman has just handed us. "Dear George William:

"Apropos of the uses of a museum, I just ran across this from Stevenson's 'Inland Voyage:'



"On his travels Stevenson comes across one Babin, an innkeeper, who had been a decorative painter. B. 'had delighted in the museums in his youth,' and says, 'One sees there little miracles of work, that is what makes a good workman, it kindles a spark.' Merry Christmas!

"IRVIN."

"That is what makes a good workman." "It kindles a spark." Precisely. The good workman is what our economists are always sighing for these days, and the spark is what generates the necessary steam. As for the "little miracles of work," they are what our economists all want, but will they recognize a miracle if they see one? And have they the imagination to believe in them?

"MAN, KNOW THYSELF"

A professor in one of our mid-western colleges has paraphrased the ancient injunction, "Man, know thyself," to fit the up-to-date situation, so that it reads, "Man, kid thyself." There is no better instance of the applicability of the motto in its amended form than in some of these curious conceptions of the unimportance of the art point of view in modern industrial and civic life, and especially in relation to current conceptions of economy.

Extravagance in disguise is one of our naturalized citizens. It is often asserted that we Americans are the most prodigally wasteful people on earth—for all our hard headedness—while the

French, perhaps the nation most closely identified with art as a natural interest, are most often spoken of as the most thrifty. The Japanese closely follow the French in these two characteristics. Our economists do not seem to realize that the very essence of what art teaches is economy. They have never looked into the matter. The best painting is that in which, other things being equal, there is no superfluous stroke, touch, color, detail or idea. The best architectural design is the one in which the problem and its solution have been thought through to the point where the very maximum of fitness and splendor that are appropriate to the situation have been attained by the most perfectly controlled expenditure of the materials and energies involved. The most perfect dancing is that in which the idea contained in the dance is expressed with the greatest ease—that is to say, economy of effort, consistent with giving the expression the dance calls for.

#### ENRICHES EVERYTHING IN LIFE

When any one refers to art as an extravagance it indicates at the outset complete ignorance of its first principles. There is just one point at which art is lavish. It endeavors to give the very greatest enrichment to life of which it is capable. In doing this it is prodigal in the use of all the finest powers of the human mind. Intelligence in judging the precise kind and degree of attention appropriate to the work to be done; imagination in

conceiving the design which will in the finest way meet the situation; conscience in planning the article to fulfill the need or the picture to express the idea; integrity in workmanship and sensitive appreciation of just what materials will do which are being used, together with a realization of their subtlest capacities for beauty.

These are the human factors which enter into the production of a work of art—whether it is a child's paper hat to be worn for an hour at a party or a cathedral which is to stand 2000 years. Incidentally, a society which cultivates such habits of thought with relation to daily life is not on a bad road.

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### MUSEUM EVENTS.

#### Paintings of Carlsbad Cavern

Will H. Schuster of Los Cinco Pintores, has placed on exhibition in the Art Galleries of the Museum of New Mexico a remarkable series of paintings. They are not only illustrative but also interpretative of the wonders of the Carlsbad Cavern which has figured so prominently of late in many publications and whose marvels have aroused attention throughout the world. The artist had set himself a difficult task and after his first visit to the Cave during which he made many sketches, he despaired of putting on canvas any adequate re-

cord of his impressions. However, he succeeded in painting a number of pictures which won the admiration of those who had the privilege of viewing them in his studio. Among these were officials of the federal government and one of these, a renowned geologist who made an official report on the Cavern to the Department of the Interior, had Schuster accompany him. It was the second visit which enabled the artist to revivify and clarify his first impressions resulting in the group now hanging in the Museum. These, together with others of the first group, will be taken to Washington, D. C., shortly, there to be shown under government auspices. Probably, no other artist, could have succeeded more convincingly in conveying through canvas and paint, a realization of the mass, the solidity, the stupendousness of the formations that have made the gigantic cavern in southeast New Mexico a world wonder. Though the pigment is applied flat, almost sparsely, it seems to build up the pagodas, the spires, the grotesque figures, in overwhelming mass. There are vast perspectives, dim recesses, bottomless pits and domes of immeasurable height which seem to extend far beyond the boundaries of the canvas. As sunlight does not penetrate the cavern, the lighting is from torches and lanterns, the reflection from which created glowing craters, scintillating roofs, shadowy recesses multiplying themselves in retreating distances. The stalactites and stalag-

mites become Titans, figures that are frozen, immovable, ponderous beyond belief. The colors are subdued, they range from the lightest blues to the darkest, from high yellow to golden and deep red, but the scale is held in restraint so there are no garish contrasts, no high-keyed spots to betray the eye into false valuations. It is stark realism and yet, at the same time, the idealism of the poet who in a single phrase describes an emotion more vividly, and poignantly, than the scientist does in a dozen pages. It is not mere skill, but genius that has succeeded in giving those who have not seen the cavern, something of the impression it makes on those who visit it, to transform the static masses into a world in the making. The painter does not yield to the temptation that is inevitable, to indicate size by painting in human figures or other extraneous objects, and it must be art of the highest order, if not real inspiration, that guided the brush of the artist toward the achievement here noted. There are eight canvases filling two alcoves and they are certain to be reproduced in color the world over, wherever there may be interest in art add nature's wonders.

**McDowell Program.**

At the Woman's Club on Tuesday, a large company gathered at the New Museum to hear the annual McDowell program, given under the direction of Mrs. Charles Doll. Every number was enthusias-



tically received and applauded. All voiced their approval of the program, during the very delightful tea, served by the social committee immediately afterward.

Piano, (a) "To a Water Fowl," (b) "By the Meadow Brook." ..... McDowell

Miss Fay Ellis

Personal Sketches of Mrs McDowell

..... Mrs. Rupert Asplund

Vocal Solo, (a) "Memories" C. A. Cadman. (b) "Your Heart," ..... G. H. Hardelet

Mrs. Harry Bowman

Violin Solo, (a) "Because," Benj. Godard. (b) "By the Waters of Minatonka." Thurlow Lieurance

Mrs. Thiele

Trio, Violin, Piano and Cornet,

"Slumber Song," ..... Tito Mattei

Mrs. Thiele, Mrs. Van Stone, Mrs. Doll.

—New Mexican

## IN MEMORIAM

Senator Coney  
T. Brown

State Senator C. T. Brown, of Socorro, a staunch friend and supporter of the Museum of New Mexico and member for years of the Santa Fe Society of the Archaeological Institutet, died just after the convening of the present state legislature of which he was a member of the Senate as he had been

during previous sessions. His death occurred in his home in Socorro after a brief illness with pneumonia. Senator Brown was a native of Maine and one of the best mining engineers in the Southwest. He had been president of the board of regents of the New Mexico School of Mines and held other positions of trust and honor.

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### IN THE FIELD

**Morley at  
Chichen Itza**

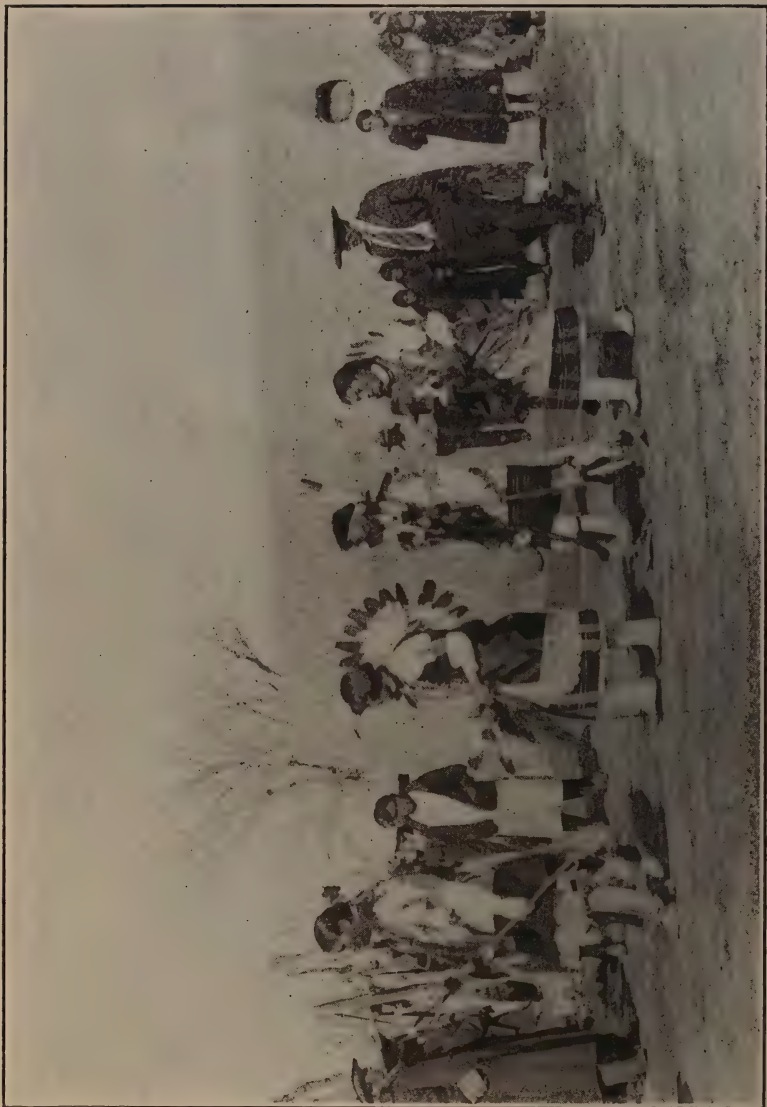
The National Geographical Magazine for January publishes an article illustrated with 35 fine reproductions from photographs, descriptive of "Chichen Itza, the Ancient American Mecca," by Dr. Sylvanus Griswold Morley. Dr. Morley is in charge of the ten year campaign he mapped out for the Carnegie Institution, for work in the Maya region in Yucatan. He is a citizen of Santa Fe and was formerly connected with the School of American Research. Dr. Morley, in his article, reviews present knowledge of the story of Chichen Itza and outlines what the past season's work under his auspices has added to this knowledge. Last month he lectured at El Paso, on his way to Mexico City and thence to Yucatan.

## HISTORY AND PAGEANTRY

**Historical Accuracy**            Mr. R. E. Twitchell, the historian, in a letter in Saturday's Journal, disposes neatly and effectively of the suggestion that Albuquerque be the tail to Kansas City's kite in its belated celebration of the anniversary of the opening of the Santa Fe trail. He rightly says that historical pageants which violate historical accuracy are an imposition on the public. In a state like New Mexico, so rich in historical material, there is no occasion for inventing or distorting facts. The offer of Santa Fe to place at our disposal their wealth of historical information in case Albuquerque decides on a pageant is a neighborly tender that will be greatly appreciated. The whole nation is indebted to the people of the Capital City for their diligence in collecting, preserving and guarding from error by the accretions of time the early history of the Southwest. We hope they may get the crusading spirit and instil in the other cities of the state something of their keen interest in the events, customs, traditions and folk of the past.—Albuquerque Morning Journal.



SUN DANCERS



RECESSIONAL, SUN CEREMONY



# El Palacio

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VOL. XVIII.

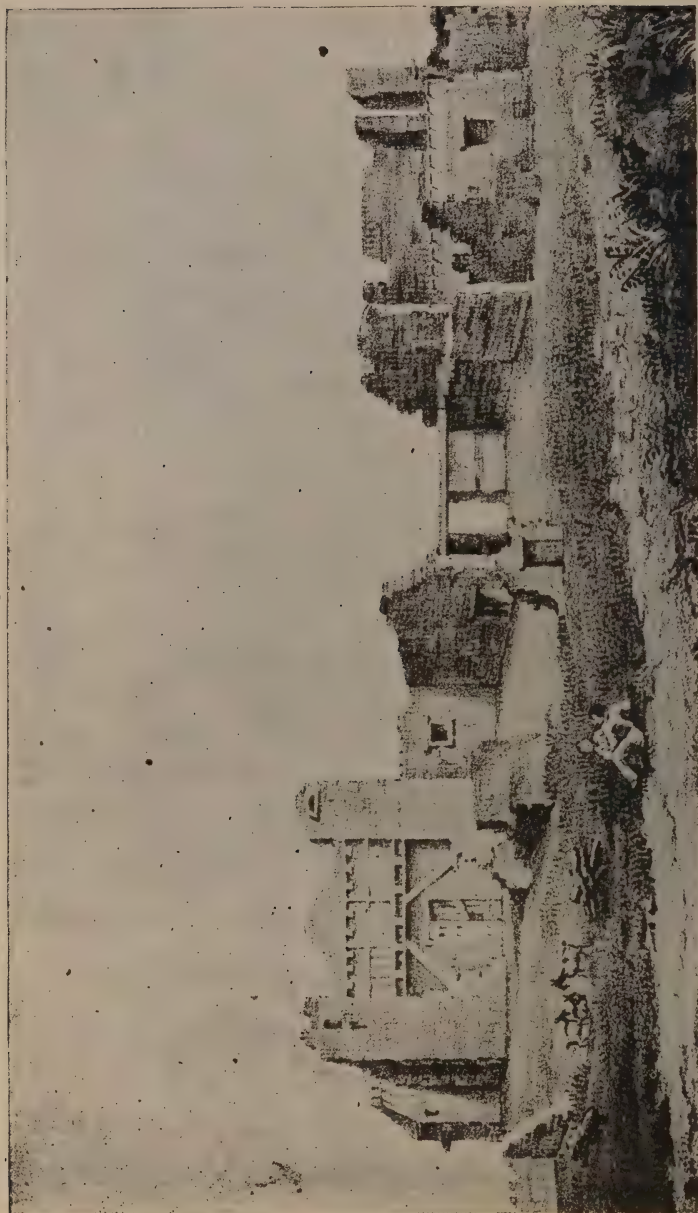
FEBRUARY 16, 1925.

No. 4

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PECOS MISSION RESTORED



RUINS OF PECOS MISSION EIGHTY YEARS AGO

## SANTO DOMINGO "BULL AND HORSE" CEREMONY

By Mrs. T. Charles Gaastra

THAT the Pueblo Indians have their own ideas of how a mid-winter frolic should be conducted and that they have a keen appreciation of the humorous aspects of the white man, were shown in what is known as the "Bull and Horse Show" which was given at the Pueblo of Santo Domingo, January 29, 1925.

This ceremonial takes the form of a pageant which depicts the first arrival of the white man at the Pueblo. The roles of the white men were taken by Indians, and, to the delight of the varicolored audience which crowded the house tops, were "gotten up regardless." The traders and missionaries were represented as shaggy frontiersmen with blackened faces and white upper eyelids. For wigs they wore pieces of long-haired goat hides that fell from below their weather beaten hats in comical fashion. It must have been that these old timers appeared much the worse for their long journey up the Rio Grande, for it was an inevitable feature of the Indian disguise that their trousers hung in tatters from the knees down.

The leader of the arriving white men was rep-

resented by the "patron" in a white hat. He was met by the official delegation of Indians from the Pueblo and, according to custom, was given the honors generally accorded those of rank. He sat with his two attendants and the Indian delegates in the best seats at the end of the "arena."

The introduction of the Bull Fight was honored by a comic duplicate in miniature. The bull, made of black cloth with white spots sewed on, was charged by two toy wooden horses that had apparently traveled with the Mexican Traders up from Chihuahua. Occasionally the bull would charge by mistake into the line of Traders. The Traders would cringe and run in mock dismay while the audience would laugh. Nothing was more delightful than for a Trader to fall upon his back with his arms and legs waving frantically in the air. The comedy was good. (In conclusion, the bull was vanquished by two Indians on burro back. The Indian spectators touched the "dead" bull and then themselves.)

"As the show progressed the "patron" read aloud the names of the Traders from a book in his lap; those called took their places in the ring to fight the bull. Many times the vanquished fell and many times the enraged animal charged—all to the accompaniment of a running fire of jokes in Spanish and English that were called back and forth from line to line. Then, to put on the touch that would make it truly modern the Traders and

Indians lined up and sang "London Bridge is Falling Down," "Good Night, Ladies," and other English songs.

After the bull fight and the joking and singing were done the Traders brought out their suit cases and began to trade. Among the Indians there had previously been distributed paper money and with this they eagerly bought the supplies brought by the new arrivals from the South.

Although the meaning of this mid-winter frolic is not exactly understood, one or two things make it apparent that chronology is not one of the things that has hampered it. For instance, behind the line of Traders in the final line up, was seen a negro, who could only have been Estaban, who arrived at the Pueblos at a much earlier date than did the rest of the cavalcade. The show began at dawn and lasted until about three o'clock in the afternoon. Then it was that the Traders hitched their horses once more to their wagons and took their various ways back to their several homes.

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## THE STORY OF PECOS

THAT the Pecos Pueblo, 25 miles east of Santa Fe, the site of which is owned by the School of American Research, is the only one in the Southwest which affords opportunity for study of the Indian in all stages of his development from the time



when he crossed Behring Strait now lies to the present, was the statement made by Dr. A. V. Kidder, noted archaeologist who addressed the University assembly on "The Place of the Indian in the Civilization of the World." Beginning way back in dim, distant antiquity, Dr. Kidder sketched briefly the development of the Indian. Economic pressure forced man to spread out from the cradle of the human race, wherever that might have been, he said. Probably a band of wandering Mongolian savages crossed what was once a land bridge over Behring Strait to reach the American continent. This was probably eight or ten thousand years ago.

These people brought with them the bow and arrow, basketry and the dog from which the dog of the American Indian descended instead of from the American wolf or coyote. Gradually they spread over North and South America, building up crude local civilizations, adapting themselves to the different environments found from the arctic circle to the tropics. That man's original home was not in America, Dr. Kidder said, is evident from the fact that no pre-glacial men have been discovered here.

Civilization in America, as in other parts of the world, developed with the aid of a cereal, he said. In America the cereal was maize or Indian corn. In Egypt it was wheat and in China it was rice. With the beginning of the cultivation of maize

came more leisure and consequently intellectual development. Maize was cultivated first in Mexico, then was disseminated throughout both continents of the western hemisphere.

A remarkable civilization was developing in Peru and Mexico when the white man came, he said, equal to that of Egypt just before the building of the pyramids, inferior to that civilization, however, in the respect that it had never discovered the wheel.

Before the introduction of corn 1,500 or 2,000 years ago what is now the southwest was very sparsely populated with an extremely savage people. The introduction of corn revolutionized the whole country.

The first farmers were called basket makers, Dr. Kidder said. They had no pottery and no stone houses. They stored their corn in pits walled up with staves. From these corn pits gradually evolved the pit dwellings, the forerunner of the pueblo house, and the people gradually learned to make pottery and to decorate it.

As the agricultural Indians grew rich in the things that constituted the wealth of that day they excited the cupidity of the wild savage tribes who raided them so severely that they were forced to move into cliff dwellings for protection. From the cliff dwelling evolved the more modern pueblo such as Pueblo Bonito.

Along about 800 A. D. the outlying pueblos of

the southwest were abandoned for some unknown reason, and the Pueblo population was rushed into a narrow line along the Rio Grande valley and a few scattering pueblos in the northern part of what is now New Mexico. If let alone by the white man they would have worked out a high degree of civilization in spite of this interruption, Dr. Kidder said.

There were about 2,500 Indians in the Pecos Pueblo when Coronado visited the country, Mr. Kidder said. The Pecos people were the first traders, taking the buffalo meat and hides of the Indians from the buffalo plains to the north and east and trading them for the turquoise of the southwest.

The Comanches began raiding Pecos and by 1800 there were only 75 or 80 inhabitants left. Smallpox reduced this number to seventeen and they went to live with their kindred tribe at Jemez, leaving the pueblo abandoned in the nineteenth century.

About a thousand skeletons have been taken out of the Pecos excavations, accompanied by mortuary offerings of pottery ornaments and weapons. The Indians grew more and more chary in the burial of these offerings as they advanced in civilization.

Skeletons and implements have been sent to the museum at Santa Fe, the Andover museum and to England, France and China, Dr. Kidder said. It is believed that archaeologists will eventually

be able to plot the development of the entire southwestern pueblo civilization.

Dr. Kidder is an archaeologist of international reputation, some years ago on the staff of what is now the School of American Research at Santa Fe, N. M. He has conducted research expeditions in the southwest at various times during the past seventeen years. He is now directing the exploration at the Pecos ruins for Phillips Academy at Andover, Mass. He is the author with S. J. Guernsey of "Archaeological Exploration in Northeastern Arizona," of "Basket-maker Caves of Northeastern Arizona," and the recently published text book on Southwestern Archaeology, which takes the result of the excavations at Pecos as its basis. He went from here to Silver City to do some supplementary work among pueblos in that region. —Albuquerque Morning Journal.

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### MUSEUM EVENTS.

**Bar Association and Historical Society** Three portraits by Gerald Cassidy, of men famous in New Mexico history—Villagras, the poet; D'Anza, a distinguished governor of the Spanish regime in the eighteenth century; and of Kit Carson, the great scout and path-finder; were exhibited in the Art Museum during January. The artist had been commissioned by the New Mexico Historical Soci-

ety to paint the portraits and they are the beginnings of a gallery of portrait paintings in the Palace of the Governors, to which will be added as means permit and occasion offers, the portraits of other distinguished New Mexicans. The formal presentation of the portraits of D'Anza and Carson took place at a joint meeting of the New Mexico Bar Association and the New Mexico Historical Society in the St. Francis Auditorium on Tuesday evening, January 20, presided over by Colonel Ralph E. Twitchell, president of the Historical Society and on the governing boards of both the Museum and the School of American Research. Says the New Mexican:

"Striking portraits done by Artist Gerald Cassidy of Col. Don Juan Bautista de Anza, governor of New Mexico in 1778, and of Kit Carson, the latter from a photo taken in Boston a year before the death of the greatest of American pioneers, were exhibited at the museum auditorium last night at the interesting and largely attended meeting of the New Mexico Historical Society and the State Bar Association.

"Col. R. E. Twitchell, director of the Historical Society, who presided, had other treasures from the 4000 items of the society for the delectation of those present, especially the lawyers. They included the Twitchell collection of old English leases, deeds and other instruments of the seventeenth century, prior to Cromwell's time, most interesting



as showing the origin of many of the legal phrases used in instruments at the present day. Two documents of the days of George the Third bear the stamp tax seal, the impost that helped precipitate the Revolution. A copy of a paper executed by Don Diego de Vargas Zapata Lujan Ponce de Leon just after he was appointed Spanish captain general hereabouts in 1691 is a rare treasure, a power of attorney to his wife, shedding much light on the family history of the reconquistador; that he was of considerable wealth and that his father was a maestro de campo or major general in the armies of Spain. An original copy of the Kearney Code printed in Santa Fe was a special interest to attorneys.

“ ‘While the title to the collections is in the Historical Society,’ said Colonel Twitchell in describing the variety, extent and value of its possessions, ‘it is in reality in the role of trustee for the people of New Mexico. Its treasures are priceless, and but for the crowded condition of the Old Palace, and lack of space in which to display properly the collections, historical, ethnological and archaeological, the general public would have a much better idea of their value.’

“Colonel Twitchell emphasized the value of co-operation between the State Museum and the Society and was gratified to say that such co-operation had existed to a notable degree in the past year, the Museum having loaned glass exhibit cases and in many other ways helped to put the

Society on a working scientific and up-to-date basis.

"A quartette composed of Messrs. Bloom, Ormsbee, Trowbridge and Mera was a feature of the musical program of the evening, preceding an able paper by F. C. Cheetham of Taos.

"Mr. Cheetham's paper dealt with the first American term of court at Taos, with a full record of the trial and execution for murder and high treason of the assassins of Governor Bent, in 1847, before Judges Beaubien and Houghton, with Frank Blair as prosecutor, the Blair who later became a major general and was a candidate for vice president with Horace Greeley.

"R. L. Ormsbee sang 'Old Santa Fe' delightfully.

"The following new members were received: Mrs. Laura Wood Lowe, Mrs. L. L. Brown, Vermillion, S. D., Mrs. Rupert F. Asplund, Mrs. Gerald Cassidy, Hon. John Morrow, John R. McFie, Mrs. Knox-Taylor, Waldo C. Twitchell, Mrs. Jose D. Sena, Miss Mary Isabel Sena, W. C. Reid. F. S. Curtis, Jr., Miss Esther Barton, James C. McConvery.

**Exhibition  
by Murk.**

W. E. Murk of Los Cinco Pintores has placed on exhibit a number of canvases which are the result of a visit to the Carlsbad Cavern with Will H. Schuster, whose pictures of the Cavern still on exhibit in the Museum were discussed in last week's issue of El Palacio. While, not quite so realistic as Schu-

ster's work, the color tones and composition are analogous. Both artists see eye to eye but Mruk gives his imagination freer reign and loses somewhat in strength thereby. His reaction was more emotional and he filled the cavern with mythical grotesque figures, that appear to be living in the half-dim light. It is an attempt at interpretation that is both interesting and impressive and remembering the unusualness and difficulty of the theme, the paintings must be set down as a distinct achievement although most critics will not admit that they are art in the accepted sense of the term.

**Natural  
History Collec-  
tion.**

During the war, the State Council of Defense cooperated with the U. S. Biological Survey in control of predatory wild animals, and one result was that the skins of nearly one hundred specimens were turned over to the Museum of New Mexico for its natural history collection. These skins have been kept in brine for nearly six years as there have been no funds for properly treating and mounting them. The Museum authorities felt that preliminary work at least should be done on them without further delay and accordingly have had this work done by Messrs. Holmes and McKenzie, taxidermists. They report the skins in splendid condition and an exceptional collection—many of them it would be very difficult if not im-

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ican Southwest.

possible to duplicate. One group of bear, very large male, female and two cubs, probably could not be matched by any museum in the country and they would make a magnificent habitat group. A similar grouping might be made of timber wolves, including adults and pups.

## MUSEUMS AND GALLERIES

**Guide to** F. W. Hodge in No. 38 of Indian  
**Heye Museum** Notes and Monographs, has made another important contribution to Americana although it is under the simple title of "Guide to the Museum," a well arranged catalogue of the treasures to be found on the third floor of the Museum of the American Indian in New York City, created and maintained by the Heye Foundation. It was El Palacio, it is believed, that first published a Museum Guide as an issue of a muse-

um periodical and which first adopted the small duodecimo format for that purpose. However, the work by Mr. Hodge is far more ambitious and complete and it is in fact an up-to-date encyclopedia of the archaeology and ethnology of Central and South America and the West Indies, to which the compiler has brought a vast store of learning, research and a talent for analysis and classification which make him an ideal editor and cyclopedist. The catalogue covers 200 pages including five maps. The collections described are arranged geographically, but objects representing the same culture are as a rule found in sequence. For that reason the objects from the ruins of Casas Grandes, Mexico, are not shown on the third floor and not included in the present catalogue, for the culture of that part of Chihuahua is allied to the Pueblo culture of New Mexico and adjoining regions and is properly treated in the archaeology of the Southwest. Professor Hodge, like most American archaeologists of the present day, finds it clearly evident "that while the various Middle American stocks, like all the American race, had a most remote Asiatic origin, they progressed toward civilization entirely free from contact with, or influence exerted by, any peoples of eastern Asia. The separation came before either people had advanced from the nomadic savage state." The booklet is well printed on good paper, with wide page margins.



## IT IS WRITTEN

**January  
Poetry**

Witter Bynner has lost none of his cynicism nor his skill in fashioning song. January "Poetry" prints five poems by him and he might be singing of himself—no doubt he does—when he writes:

The Huntswoman-moon was my mother,  
And the song-man, Apollo, my sire;  
And I know either trick like the other,  
The trick of the bow and the lyre.

And when beauty darts by me or lingers,  
When it opens or folds its wings,  
On bow and on lyre are my fingers,  
And I shoot, and I sing.

"A Young Girl," cruel in its stark realization, "There are too Many Dead," tender in its memory of Paul Thevanaz, "To one in China" and "The Long Way," the remaining verses, are musical and gems of craftsmanship. Yvor Winters has two poems in the same issue that are echoes of his New Mexico residence. "Profiles from Home" by Eunice Tietjens is a group of poems given the leading place. Harriet Monroe writes of Edwin Arlington Robinson.

**February Inter-  
national Studio**

Ralph M. Pearson, for several years a resident of Ranchos de Taos, now of Los Angeles, contributes to the February International Studio an interesting article considering etchings as works of art. It is Mr.

Pearson's contention that for three centuries the makers of etchings almost universally have lost sight of art and have devoted themselves to representation, which pleases the mind of the public but does not give esthetic pleasure to the eye trained to respond to form as the ear of the music lover is trained to respond to sound. Only for its very first hundred years (the technique is four hundred years old) did etching truly remain art. Now there is a movement to make organization once more the essential element of etching. Mr. Pearson puts all the earnestness of his personality into stating the case, and he has selected thirteen works from the masters which not only prove his thesis but are calculated to give art lovers rare pleasure.

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## PAINTERS AND SCULPTORS

**Zuloaga Coming to Santa Fe** Ignacio Zuloaga, Spain's greatest living painter, whose pictures speak of the land he loves with such intensity, is coming to Santa Fe, Oldest City in America, called the "Capital of New Spain." Señor Zuloaga is in New York City and in a recent talk with Bronson M. Cutting of this city spoke of his plan to come here. He is holding an exhibition of his work at the Reinhardt galleries. It has been called one of the sensations of the art season. His art, however, is not new to America as some of his finest paintings already adorn the walls of both public and private galleries. There are two

portraits which are much discussed in the exhibition in the Reinhardt galleries. One is that of Jose Belmonte, the famous bull fighter; the other is a portrait of Marchise Casati, the lady with the avid eyes which have the X-ray quality.—Santa Fe New Mexican.

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### WANTED

#### Back Numbers of El Palacio

The New York Public Library, which has a reference library of over a million and a half volumes which is consulted daily by more than eight thousand persons, is very anxious to complete its file of El Palacio. With the partial file which they already have and the additional copies which can be supplied by the editor, the following numbers are still lacking: Vol. I, Nos. 6-7; Vol. III., No. 2; Vol. IV, No., 3; Vol. V, Nos. 10, 14; Vol. VI, Nos. 2, 4. If any reader has any of these numbers and is willing to part with them so as to help the editor meet this and similar requests, will he kindly mail the copies immediately to the editor? A reasonable price will be paid upon receipt. Some months ago the Henry E. Huntington Library, near Pasadena, expressed the wish to secure a complete file. If any reader can supply the first eight volumes, the editor can make up the balance of the file. The Congressional Library at Washington, D. C., as well as Library of the Museum of Natural History, New York City, have also asked for back numbers of El Palacio to complete their files.



DOOR OF THE OLD CHURCH AT SANTO DOMINGO





CORN DANCE AT SANTO DOMINGO AUGUST 4



# El Palacio

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PHOTOGRAPH BY ODD S. HALSETH

MARIE, SAN ILDEFONSO POTTERY ARTIST

## ON THE TRAIL

By William Haskell Simpson in "The Laughing Horse"

## I. THE YEARS

Only the years go nowhere;  
they sit in the plaza,  
staring.

Who ever saw the years go anywhere?  
they sit in the plaza,  
mumbling.

## II. FOOTPRINTS

After burros pass, on a  
dusty road . . . .  
footprints.

After you and I go down  
the last trail . . . .  
footprints.

Brooms of the winds sweep  
footprints  
into dustheaps.

## III. PABLO SPEAKS

If we had more of the time,  
querida,  
and less of the dear children—

If we had the young days  
again,  
and the surefooted burros—

There is a moon-lighted trail  
we know,  
where two may say no words.

## THE 1925 SANTA FE FIESTA

MEETINGS of the Fiesta Council were held during January and February to formulate the plans for the 1925 Fiesta, the date for which has been moved forward so that the celebration will be from August 4 to 8 inclusive, the first day being the date of the Green Corn dance at Santo Domingo, while the second day is to commemorate the Franciscan martyrs who perished during the revolution of August, 1680, and in whose memory a huge cross has been erected on a hill overlooking the City of Santa Fe and the great Blood of Christ Range, these mountains towering more than 13,000 feet high.

The School of American Research has acquired through purchase more than 300 acres surrounding the Cross and affording some of the most magnificent and varied vistas in the United States. These lands, lying within the city limits, are to be developed into a great park in which are several sites admirably adapted for an Indian Theater, the model for which will be pictured in the next issue. The model was created by the noted sculptor and architect, Señor Rafael Guenther of Mexico City, who is at the School of American Research as representative of Dr. Manuel Gamio, the distinguished head of the Department of Archaeology of the Republic of Mexico. Every one who has examined

the model has said that Señor Rafael Guenther has succeeded in creating the plans for an imposing and monumental structure that will be as beautiful as it will be distinctively American, harking back to the days of the Pueblo Bonito and the other great community houses of the Chaco Cañon. As yet, no provision has been made for financing the project which at present seems beyond the reach of so small a community as Santa Fe, but it is hoped that those will be found who out of enthusiasm for conserving the fine Indian ceremonies and characteristic crafts and arts, will make possible the building of the Indian theater in which the main events of the Fiesta can be given each year. Dr. Hewett has sent out the following announcement of the plans for the 1925 Fiesta:

## **THE FIESTA OF SANTA FE**

### **THE EPIC OF THE SOUTHWEST**

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Inaugurated Two Hundred Thirteen Years Ago

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**AUGUST 4th TO 8th, INCLUSIVE, 1925**

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### **ANNOUNCEMENT**

The Fiesta Council announces the date of the Fiesta of Santa Fe from the 4th to the 8th of August

inclusive. The advance to a month earlier than heretofore is in response to a general demand for a Fiesta week that will not conflict with the opening of the schools and colleges; that will enable the pupils of the State to witness and participate in the educational pageants that portray the history of New Mexico and that will accommodate the great number of vacation visitors that are in the Southwest in midsummer.

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The Fiesta is under the auspices of the School of American Research, which aims to make it an exposition of the history and civilization of the Southwest throughout the ages.

THE SOUTHWEST of Two Thousand Years Ago:  
Land of the Cliff Dwellers and Pueblos.

THE SOUTHWEST of the Conquistadores and Soldiers of the Cross.

THE SOUTHWEST of Today Where the Glories of Old Spain, the Romance of Old Mexico, the Life of Ancient America Survive in the Pageantry, Drama, Music and Art of Old Santa Fe.

In their annual Fiesta, the people of Santa Fe and surrounding country are celebrating a heroic past; are reviving the memory of romantic days, and voicing their love for the land of opportunities. They welcome the participation of all who believe with them that "Tomorrow is the flower of all its Yesterdays."



**GENERAL PROGRAM**

Tuesday, August 4th. Excursion to the Green Corn Dance at Santo Domingo, Greatest of all Indian Festivals.

Wednesday, August 5th. La Villa Real de Santa Fe de San Francisco: Memorial to the Franciscan Missionaries and Martyrs: Pilgrimages to Historic Monuments.

Thursday, August 6th. The Day of the Conquerors: Cabeza de Vaca, Coronado, De Vargas, Villasur, Kearny. The Southwest in Historic Pageantry.

Friday, August 7th. The day of Spanish Romance: Old Santa Fe in Spanish Drama, Dance and Song.

Saturday, August 8th. Indian Day: Grand Cycle of Dramatic Ceremonies of the Pueblos—The Children of the Sun. (Tañ Sando.)

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**DAILY FEATURES**

1. El Pasatiempo: an organization of fun features that has never been equaled.
2. Indian artists who have won distinction throughout the world in song, painting and drama.
3. Spanish dances and songs that bring back Old Spain and Mexico in the days of their glory.
4. The Indian Fair: Showing what the Indian race is doing through the revival of its unique industries and arts to make itself independent and self-reliant.

5. Exhibition of Southwestern Art: the artists of Santa Fe and Taos in a Grand Exhibition which can never be seen elsewhere.

6. The Museum of Southwestern Archaeology, Ethnology and History in the Historic Palace of the Governors.

7. The entire population of Santa Fe in Fiesta attire: Spanish, Moorish, Mexican, Indian.

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Address:

THE FIESTA SECRETARY,  
Palace of the Governors,  
Santa Fe, New Mexico.

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EL PALACIO REAL

### OLD AND NEW

Whatever is Man in the sons of men,  
Whatever is staunch and true,  
We draw from our sires, and their sires again,  
And mothers of mothers who mated when  
The World and its Heart were new.

Wherever is Faith, in the human heart—  
And higher than human ken—  
Is older than College or Church or Mart,  
Ordained to bloom, from the very Start;  
In the Man who died for men.

Wherever is Love in our life today—  
And longer than Life is long—  
Is no new plot of a clever play;  
When Eden was lost, Love kept its way—  
As old and as Sure as Song!

And we are measured ourselves at last—  
Faith, Love and the Strength unseen—  
By naught we add to that templed Past,  
But only how well can we hold it fast,  
How grateful we keep it green!

CHAS. F. LUMMIS.



ART MUSEUM

# EL PALACIO

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July 16, 1918.

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## PAINTERS AND SCULPTORS

Victor Higgins  
at Wichita

From February 8 to 23, Victor Higgins of the Taos Society of Artists exhibited in the Library Hall at Wichita, Kansas, under the auspices of the Wichita Art Association, which printed a handsome catalogue with a portrait of the artist on the cover. A reception in honor of the artist was given on Monday evening, February 16, at the home of Mrs. Ernest M. Seydell. On Friday evening, February 20, a lecture on "Composition" was given by C. A. Hotvedt who used the exhibit of Mr. Higgins to illustrate his lecture. The paintings exhibited

were: 1. Winter Sun. 2. A Man in a Garden. 3. Old Orchard. 4. Ute Park Freighters. 5. A Mountain Ceremony. 6. Cañon Landscape. 7. Aspens. 8. Randall's Mill. 9. Pegasus Unmounted. 10. Snow. 11. Picuris Hills. 12. Taos in Spring. 13. Twining. 14. Blue Spruce. 15. The Sermon on the Mount. 16. A Cabin in the Aspens. 17. Taos in Early Fall. 18. A Stream in Winter. 19. November. 20. Cottonwood Trees. (The previous four are owned by W. H. Klauer, Dubuque, Iowa.) 21. Twilight. 22. Still Life.

The following is taken from the catalogue:

“Probably no art colony in America so thoroughly reflects the environment in which they find themselves as the one at Taos and Santa Fe, New Mexico. Attracted there by the unspoiled character of the natives in their environment, these men have sought to preserve the historical picturesqueness of the American Indian ere he vanishes entirely from our frontiers. To the Indian character, the adobe houses, the desert and the bleak mountain scenes, lend a colorful background which have given these men their inspiration. Among those who have found this environment suited to their ability is Victor Higgins.

“There is a decidedly modern slant to his art, a striving to put the third dimension into painting. His success in this has depended largely on the skillful use of transparent and opaque colors; colors that come out and recede. The way in which



his skies arch into the distance instead of dropping behind the hills and nearer objects stand out so that you feel you could put your hand behind them; the extreme lightness of his cloud masses; the clarity of his atmospheric effects are some of the things which manifest his success with transparent and opaque colors.

“Born, Shelbyville, Indiana, June 28, 1884.

“Pupil of the Art Institute of Chicago and the Academy of Fine Arts, Chicago; René Ménard and Lucien Simon, in Paris; and Hans von Heyck, in Munich.

“Member: New Mexico Painters; Taos Society of Artists; Associate, National Academy of Design; ex-president, Chicago Society of Artists; first secretary, Chicago Commission for the Encouragement of Fine Arts; Los Angeles Modern Art Society, etc.

“Awards: Gold Medal, Palette and Chisel Club, 1914; Municipal Art League Purchase Prize, 1915; Cahn Prize, Art Institute of Chicago, 1915; Butler Purchase Prize, Art Institute of Chicago, 1916; Chicago Society of Artists Medal, 1917; Logan Medal, Art Institute of Chicago; Hearst Prize, Art Institute of Chicago, 1917; First Altman Prize, National Academy of Design, 1918.

“Represented in permanent collections of the Art Institute of Chicago; Butler Art Institute, Youngstown, Ohio; Los Angeles Museum of History, Science and Art; City of Chicago Collection;

Union League Club, Chicago; Hamilton Club, Chicago; Terre Haute, Indiana, Art Association; Rockford, Illinois, Guild; the Temple Collection, Pennsylvania Academy of Fine Arts, Philadelphia; the Corcoran Gallery of Arts, Washington, D. C., and many private collections.”

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### IN THE FIELD

#### **Archaeology in Nevada.**

The press has been carrying the following dispatches from Tonopah, Nevada, which, making allowances for inaccuracies that are apt to creep into newspaper accounts indicate discoveries of much interest to American archaeologists:

“Another prehistoric city was found recently 30 miles east of Beatty, at the head of Forty Mile Cañon. The discoverers, Judge W. B. Gray and W. E. Bond, of Beatty, have been investigating their find for two months, and they say it promises to rival in archaeological importance Pueblo Grande, Nevada, the ancient city found recently in the Valley of Fire. A considerable quantity of pottery has been uncovered, and it is said to be unlike anything hitherto found on the American continent. As soon as weather conditions permit further excavations will be undertaken by W. M. Harrington, representing the Heye Foundation of American Indian Research and the Smithsonian Institution. Mr. Harrington at pres-

ent is superintending excavations at the Pueblo Grande, Nevada, where almost every day he is finding evidence that convinces him that this city existed some 2,000 years ago and was occupied for a thousand years before it was abandoned for some unknown cause. He has uncovered 18 tombs containing vessels decorated in turquoise and pearl shell cut into small beads. The length of this city of antiquity has been established at six miles. F. W. Hodge, curator of the Heye Foundation, has recommended an appropriation ample to excavate the entire city. It is estimated the work will cost around \$100,000."

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### IT IS WRITTEN

#### February Poetry

A sympathetic study of the art of Sara Teasdale, one of a series of charming critiques by Harriet Monroe makes the February number of "Poetry" notable. Says the poet-editor of the poetess: "Sara Teasdale's study has been to express emotion in the simplest form of English lyric verse. Two or three quatrains of three or four-footed iambic lines, each quatrain emphasized by a single rhyme, form usually the metrical structure of her songs. But the process is not so easy as it seems, as many would be lyric poets have discovered at heavy cost. Miss Teasdale builds upon this simple structure

subtle variants of rhythm and melody that weave to a climax expressing fitly some keen emotion."

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### MUSEUM EVENTS.

**Historical  
Society Meet-  
ing.**

At the monthly meeting of the Historical Society of New Mexico held in the Palace of the Governors on Tuesday evening, February 17, Miss Blanche C. Grant, the artist, read a paper: "One Hundred Years Ago, in Taos," which was based on extensive historical research among sources that are not generally available. F. S. Curtis, of the Los Alamos Ranch School, presented a comprehensive description and analysis of the collection of arms of the Historical Society. Twelve applications for membership were approved. Colonel Ralph E. Twitchell presided.

**Exhibit by  
Miss Grant.**

Miss Blanche C. Grant of Taos, was given an alcove in the Art Museum during February, for an exhibit of her latest work, both in landscape and in figure. In her portraiture of the Indian, Miss Grant attained dramatic quality in her composition and her light. In her landscape she is happy in her forest scenes, especially in depicting aspen groves. One of the larger paintings found a buyer soon after it was hung.

## MUSEUMS AND GALLERIES

**Million Visitors to British Museum** In 1923 the number of visitors to the British Museum in London was 1,059,353 but last year that number was considerably exceeded, the Egyptian antiquities especially attracting a host of visitors. Museums are getting to be more and more the people's college to which the young as well as the old, the poor as well as the rich, have free access whenever they can find time to go.

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## GIFTS AND BEQUESTS.

**Million for Southwest Museum.** The Southwest Museum of Los Angeles founded by Dr. Charles F. Lummis of the Managing Committee of the School of American Research, is one of the residuary legatees of Dr. Norman Bridge, the well known California philanthropist, who died recently. The bulk of the fortune left to Mrs. Bridge, after her death is to be divided into five parts of which the Southwest Museum is to receive one, or more than a Million Dollars.

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**Navajo Sand Painters.** The Sunday Magazine of the Los Angeles Times for February 1, prints a well illustrated article by Edgar Allan Bryan descriptive of Navajo sand paintings and the Navajo medicine men in connection therewith.



## ORGANIC ACTS AND ADMINISTRATIVE REPORTS

DIRECTOR EDGAR L. HEWETT has made a valuable contribution to the publications of the School of American Research by compiling the "Organic Acts and the Administrative Reports" of the first ten years of the School of American Archaeology, reorganized into the School of American Research in 1917. It is the largest volume as yet from the Museum Press covering as it does 235 pages of printed text in addition to a number of excellent half-tone cuts of the exterior and interior of the building.

It is an interesting chronicle of a great work which had its beginnings in 1907, at the Washington, D. C., meeting of the Archaeological Institute of America, when the late Alice C. Fletcher made the report which resulted in the naming of Dr. Edgar L. Hewett, as Director of American Archaeology. Of course, it is not forgotten that almost ten years before Dr. Hewett had organized in Santa Fe the New Mexico Archaeological Society, whose activities, too, led up to the founding of the School as well as of the Museum of New Mexico. It was in November 1907, that Director Hewett made his first official report to the Institute, and already such names as A. V. Kidder, Sylvanus G. Morley, Byron Cummings, Jesse Nusbaum, and others which have since become familiar and even famous, in the field of American archaeology, appear prominently in the expeditions of Dr. Hewett,

which considering the sparseness of the funds available, covered a large territory and proved to be of much importance. In this first report, the need of research work in Central America and in Mexico under the auspices of the School was emphasized. In December of that same year, the first managing committee of the School was appointed. In the Directors' report of 1908, the names of Kenneth M. Chapman, J. P. Harrington and others since connected with the work appear for the first time. It tells of the first excavations in the Rito de los Frijoles. In 1909, the School was definitely established in the Palace of the Governors at Santa Fe and the first legislative act was passed, being virtually a covenant and contract of the State of New Mexico with the Archaeological Institute of America and its School of American Archaeology. Hon Frank Springer, Judge John R. McFie, Hon. Nathan Jaffa Dr. R. W. Corwin and Dr. Charles F. Lummis were named on the first Board of Regents of the Museum. The name of Dr. Adolf Bandelier appears on the staff of the School together with Dr. Hewett, Dr. Byron Cummings, Dr. Sylvanus G. Morley, Kenneth M. Chapman, John P. Harrington and Carl Lotave.

The Director in 1909, reported the first work in the Maya region and the completion as well as initiation of important projects in the Southwest. In the 1910 report appear new names in connection with the School, such as Barbara Freire-Marreco of Oxford, Junius Henderson, F. W. Hodge, Don-

ald Beauregard, J. P. Adams and others. The generous interest of Hon. Frank Springer, as demonstrated in the purchase of the Finck Library, the completion of the murals in the Palace and the paintings of the Franciscan Missions, are prominently mentioned in the 1911 report. It is evident too, that the work is assuming a broader scope and is reaching farther than even the most optimistic had predicted and with 1913 begins a new era of development made possible in the main, through the generosity of Hon. Frank Springer and the dynamic influence of the Director. The latter reported the completion of the portal of the Palace of the Governors and the complete restoration of the venerable, historic building. A successful session of the Summer School, the first publication of "El Palacio" and the excavations at Cuaraí were events of 1913.

The year 1914 saw the completion of the work of the School at Quirigua, among others participating being Earl Morris, Neill M. Judd, Ruth Laughlin, Wesley Bradfield, Carlos Vierra, and of course, the participants in the former expeditions, Dr. Hewett and Dr. Morley. In 1915, was inaugurated work on the Art Museum, Hon. Frank Springer and friends having given \$30,000 and the Legislature of New Mexico appropriating \$30,000 additional. It was also the year in which the School took such prominent part, primarily through Director Edgar L. Hewett, and then through the zeal and energy of Colonel Ralph E. Twitchell, in the Pa-

nama-Pacific Exposition at San Diego, which resulted in the founding of the San Diego Museum of which Dr. Hewett has been the director since its incipency. The 1916 report makes extensive mention of Southwestern art which had been given a great impetus by the Exposition at San Diego and the local art exhibitions held in the Palace of the Governors, so that in 1916, eighteen art exhibits under the auspices of the School could be reported and the sojourn of 40 artists in Taos and Santa Fe was recorded.

With 1917 came the War, the dedication of the Art Museum and the reorganization of the School along still broader lines. It was the decennial and the most noteworthy year in the history of the Institution. Mr. Springer added to his benefactions by making available a valuable residence adjoining the Art Museum for the home of the Director, last month completing the gift by surrendering to the School the mortgage he held on the building. He gave liberally in the way of art collections, library material, scientific objects to make the Art Museum a treasure house such as the Palace of the Governors had become. No doubt, the story of the second decade which ends in 1927 will be fully as noteworthy but it can hardly be more interesting than this record of the first ten years of the building of a great scientific institution that has carried the fame of New Mexico across the seas and contributed to human knowledge and happiness far beyond the measure of its early promise.



CORN DANCE AT SANTO DOMINGO



# El Palacio

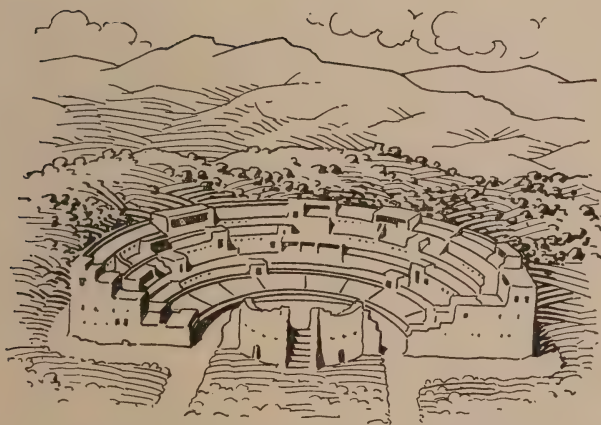
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IDEAL LOCATION OF INDIAN THEATER



CORN DANCE AT SAN ILDEFONSO

## EVENING AT SAN ILDEFONSO

By Ahlee James

THE Rio Grande plunges south,  
With springtime's rushing waters.  
The placid stream that lately spread  
Its languid, trickling streamlets,  
Now turbulent in floodtide pours  
And whips a quick destruction.  
The pretty islands that uprose  
And gave to birds a haven,  
From sight are buried now; and nests  
That hid in greening shelters,  
Are scattered by the river's shower,  
While builders fly distracted,  
Raise wild and plaintive parent cries,  
That tell of homes uprooted.

The ford, through which sure-footed beasts  
Bore riders or hauled truckage,  
Is now a depth tumultuous,  
In which no beast can enter.  
Good road that wound along the brink,  
Lies deep in flood's engulfing,  
And gulches cut the shaling banks  
That mingle with red waters.  
Oppression reigns in tyranny,  
And laughs at work of creatures.  
Yet here is grandeur of the gods.

The ebbing sun paints sky and cloud,  
And turns the liquid crystal  
To rainbow flush of dancing glow,  
And plays on splashing wavelets,  
That toss in rollicking ferment  
Toward Mexico's green water.  
The lofty Eastern mountain crests,  
Still white in winter's mantle,  
Embrace a dazzling rosy hue,  
Enchanting distant pageant.  
Gray mesas rear with edges sharp,  
Against a deep tinged beauty.  
Plowed fields stretch landward, lately sown,  
In corn and wheat and chillis,  
Awaiting now a blessed rain,  
Or irrigation's water,  
From trenches silvery clear and full,  
That rush from snowy mountains.

Lithe Indians are practicing  
The Corn Dance of their fathers,  
To supplicate the Spirit Great  
For blessings on their toiling—  
Abundant harvests, rich with food,  
To last through winter's bareness,  
Recruit the people for a year,  
Until another planting.

The world of buildings, streets and noise,  
Is blurred in memory's cavern,  
As here the eye roves near and far

Through heaven's happy minglings.  
Sweet scented fields add to the peace,  
Swift waters lull one dreamy.  
Rose mountains, stenciled mesas clean,  
Soft waves of evening stillness,  
The coming on of blessed night,  
Make life one vast serenity.

#### DEATH OF DR. MITCHELL CARROLL

THE flags over the Palace of the Governors and the Art Museum at Santa Fe were at half mast on Inauguration Day, March 4, and the days succeeding. Word had come by telegraph that Dr. Mitchell Carroll, recorder of the Managing Committee of the School of American Research, had passed away at Washington, D. C. The School and the Museum had lost one of its staunchest supporters, one whose loss is irreparable. The City of Santa Fe had lost a friend who had been for years active in telling the world about its manifold attractions. There were scores in the old historic city, to whom the news brought grief and the sense of a personal loss. The Executive Committee of the Managing Board of the School was called in special session upon Dr. Hewett being advised of Dr. Carroll's death, and sent messages of condolence, at the same time asking Dr. William H. Holmes, chairman emeritus of the Board, to represent it at the funeral.



Dr. Mitchell Carroll, scholar, editor and educator, for many years general secretary and a moving spirit in the Archaeological Institute of America, was one of the staunchest and most enthusiastic friends of Santa Fe, the School of American Research and the Museum of New Mexico. Although a classicist whose profound scholarship was recognized at home and abroad, he also had a flare for American archaeology and was among those who years ago aligned himself with the Americanists, being one of the founders of the School of American Archaeology and the School of American Research, giving it much of his time, effort and devotion, never too busy to speak, write or work in its behalf. As lecturer on Roman and Greek archaeology at the summer school in Santa Fe and in the Rito de Los Frijoles and in later years before the archaeological societies in Santa Fe, he made the classic past live with a vividness that impressed his hearers. Always punctilious in his observance of social amenities, he was a Southern gentleman who counted among his friends a host of men and women distinguished in scientific, literary, art and political circles, not only in the national capital but throughout the country and abroad. He seemed always of good cheer, never flagging in his geniality and had the rare faculty of making those in contact with him loyal friends and admirers.

Dr. Alexander Mitchell Carroll was born at Wake

Forest, N. C., on June 2, 1870, the son of Rev. John L. Carroll, D. D., and Sarah G. Mitchell Carroll. He received his A. M. and A. B. from Richmond, Va., College in 1888, his PH. D. from Johns Hopkins in 1893, and attended the Universities of Leipzig and Berlin in 1893-1894. Professor of Greek at Richmond College 1893 to 1897, member of the American School of Classical Studies at Athens, 1897-1898; reader in Classical Archaeology at Johns Hopkins, 1898-1899, he became professor of classics in 1899 and professor of Archaeology and History of Art in 1910 at the George Washington University. He was a member of the American Philological Association and a Phi Beta Kappa. It was, however, to the upbuilding of the Washington Society of the Archaeological Institute of America that he gave himself with tireless zeal and it was mainly to his administrative capability that it became the greatest, most influential and wealthiest archaeological society in the world. As general secretary of the Archaeological Institute for many years he brought to it the same enthusiastic organizing spirit, adding to its membership and taking its work and influence into new fields, and the founding of new schools. He originated Art and Archaeology, and as its editor and director made it the fine and admirable illustrated magazine that it has become, each year giving liberally of its space and of its illustrations to the School of American Research and the Museum of New Mexico.

Dr. Carroll was a facile and forceful writer. His magazine contributions were many. Among the volumes to his credit are: "Greek Women," "Early Christian Women" (Joint author). He was associate editor of "The World's Orators;" collaborator of "The Orators of Ancient Greece," "The Orators of the Early and Medieval Church," editor of "The Attica of Pausanias." He took a keen interest in foreign affairs and was one of the founders of "The American Friends of Greece" receiving in recognition the decoration of "The Order of the Redeemer" from the Greek government. He had traveled extensively, especially in classic lands, and had gathered a wealth of information that lies out-side of books. As a host he he was incomparable as many who were his guests at the Octagon in the national capital, or at his home, will testify. As a friend and connoisseur of Art he had won deserved distinction and was for years a member of the Arts club, the National Federation of Arts and the Cosmos club.

Dr. Carroll's death leaves a gap in the Archaeological Institute that it will not be possible to fill. Coming so soon after the passing of Miss Alice Fletcher, also in the city of Washington, the School of Santa Fe has suffered an irreparable loss. He took not merely a passing interest in every development and activity of the School, but sat in the councils that determined policies, found

friends and supporters and made the name and fame of Santa Fe his shibboleth

Mrs. Carroll, the widow, is also well known in Santa Fe, and admired for her graciousness, scholarship and noble qualities. In this hour of her bereavement the sympathies and prayers of her many friends, go out to her.

Three sons also survive. The oldest, Mitchell, who was seriously hurt in the aviation service in France during the war, is an authority on international law. Randolph, the second, is United States vice-consul at Rotterdam, Holland. The youngest son, Charles, is a student at the University of Virginia, which is also the alma mater of his two brothers.

#### SENATOR CLARK ALSO MEMBER OF BOARD

The School of American Research lost another member of its managing committee in the passing the day before Dr. Carrol's death, of former United States Senator W. A. Clark of Montana, a lover and connoisseur of art. Senator Clark, a native of Pennsylvania, although a law student, never entered upon the practice of law. He taught school in Missouri, mined in Colorado, and was one of the builders of the state of Montana, where he laid the foundation for his wealth in copper mining at Butte, which city he made his home although after being sent to the United States Senate in 1901, he spent most of his time in Washington, D. C., in

New York and abroad. He was prominent in Masonic circles and served as major in the Nez Perces Indian campaign. Senator Clark was extensively engaged in banking, in mining, in railroads and in real estate and deeply interested in the Archaeological Institute of America and especially its school at Santa Fe.

In 1869 he married Kate L. Stauffer of Connelville, Pa., who died in 1893. Eight years later he married Anna E. LaChapelle, at Butte, Montana.

### IT IS WRITTEN

**February Art and Archaeology** "The American Academy in Rome" is the theme of the February number of "Art and Archaeology." Richly illustrated, the subject matter is grouped under these headings: "The American Academy in Rome," by C. Grant LaFarge, secretary of the Academy; "America in Ancient Rome," by Grant Showerman; "The Architect at the American Academy in Rome," by Gorham Phillips Stevens; "The Painter at the American Academy at Rome," by Frank P. Fairbanks; "The Sculptor at the American Academy at Rome," by Paul Manship; "Some Portraits of Roman Empresses," by Guido Calza. Although still counted as one of the Schools of the Archaeological Institute of America the American Academy has very much its own organization. The former French ambassador, Jules J.



Jusserand, features "Washington as a Center of Art" in the issue, the article being in substance an address given by him at the Artists Breakfast at Washington, D. C., last fall. "The Serbelloni Road" is a poem by Katherine Stanley-Brown.

**Brooklyn Museum Quarterly** The first number for 1925 of the Brooklyn Museum Quarterly reviews the history of the Brooklyn Museum from its inception traced back to 1825. Emily Bayne Bossom contributes an appreciation of Ivan Mestrovic whose exhibit at the Brooklyn Museum has elicited widespread comment. Stewart Culin, the curator of the department of ethnology, writes of "The Japanese Calendar," this being one of fourteen lectures on "The Ritual Festival." The Museum celebrated its centennial with notable art exhibitions, the number of visitors on the evening of the hundredth anniversary exceeding 4,000.

**"Poetry" for March** Glenway Westcott, for several years a resident of Santa Fe and one of the younger poets among its literati, has written a novel and March "Poetry" says of it: "Some of our poets deserve mention for recent work in prose. Glenway Westcott's first novel, 'The Apple of the Eye,' strikes us as both big and beautiful, two adjectives rarely to be lavished on any new work of art. It is picturesquely patterned, and held rigidly in its planes, with no

# EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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loose ends or weak places. In short, we have nothing against it but its title. Mr. Westcott sailed for Europe in January, to remain two years or more, with headquarters at Paris. A native of southern Wisconsin, which is the scene of his novel, he is a graduate of the University of Chicago and was for some time president of its little Poetry Club." From the same issue of "Poetry" are also the following news notes: "Idella Purnell, editor of 'Palms,' Guadalajara, Mexico, writes in a newsy letter that she is entering the free-lance field to support herself and 'Palms,' and that Mr. and Mrs. D. H. Lawrence, (late of Taos,) are in Mexico,

and she hopes to see them." "The 'Dial' has awarded its 1924 purse of \$2,000 to Miss Marianne Moore, whose work, it is hardly necessary to say, has won distinguished praise from the elect since a group of her steel-cut poems was published in 'Poetry' for May, 1915." "Through the generosity of Mr. William Russell Clark, editor of 'The Buccaneer,' the Southern Methodist University again offers a prize of \$100 open to undergraduates of all American universities and colleges, a prize of \$50 for Texas undergraduates, and one of \$25 open only to its own students." "The Witter Bynner undergraduate prize, offered through the Poetry Society of America, has been increased to \$150. The contest closes May 15th. The judges are Sara Teasdale, George Stirling and Witter Bynner. For particulars address the latter at Santa Fe, New Mexico. Last year's prize was awarded to Martha E. Keller of Vassar College." (Bynner has just purchased himself a residence in Santa Fe, the former home of the late Natalie Curtis Burlin.) A notable contribution to the March issue of "Poetry" is "Northern Earth Mood," by Hervey Allen, being the first eight movements of an epic of "Man in the Northern Hemisphere." From it we quote:

Sketching on the damp walls of caverns  
Patiently in a splash of lamplight,  
Longheads trace the red-legged bison  
Upon the walls of hill-caves;  
Hands, no longer fumbling, carve the deer horns;

Flint flakes grow smoother and keener;  
 Crooked sticks disturb the earth;  
 Dolmens point the sun path;  
 And man tells stories about the sky-people.

Graven upon the horn of an extinct deer  
 Stands a mammoth with curly tusks  
 And a dot for an eye.  
 His etched hair droops disconsolately.

**American Mag-  
 azine of Art**

Ignacio Zuloaga's "Castilian Shepherd" is reproduced as a frontispiece in the March "American Magazine of Art." The painting was recently purchased for The Carnegie Institute at Pittsburgh. Among other reproductions are: "Autumn Days," by Oscar E. Berninghaus of the Taos Society of Artists, and "Albin Polasek," by Charles W. Hawthorne. The former was awarded the Artists' Guild Prize at St. Louis last year. Polasek has been visiting Santa Fe in recent years and was "Fellow in Sculpture of the American Academy in Rome." The 29th annual exhibition by Chicago Artists at the Art Institute is reviewed. Among the paintings pointed out, Karen Fisk, the writer and critic selects decorative landscapes by E. Martin Hennings of Taos, and who was a notable exhibitor during the Santa Fe Fiesta. The article says: "Mr. Hennings has not abandoned the Indian themes which have claimed his interest of late, but he has subdued them and made his redskins spots of relief in delicately handled arrangements of

wooded landscapes." In Gustave Baumann's work strange folk mingle in strange places, with all the delightful irrelevance of events in a dream. "Laura Van Pappelendam had she been a man, would surely have been complimented on the 'masculine boldness' of her approach and execution." Albin Polasek is the first mentioned among the sculptors exhibiting. An editorial, "Original Men," speaks of the bronze portrait bust of William M. Chase by Polasek, recently presented to New York University to be placed permanently in the Gould Memorial Library. In an editorial tribute to George Bellows, it is said: "It was twenty years ago that Bellows came to New York from Ohio, a tall youthful, shambling, somewhat ungainly figure. He was fortunate enough to run into Robert Henri, already a distinguished painter and teacher in New York. That meeting, Bellows would have told you, was except for the meeting with his wife, the most fortunate encounter of his career. For twenty years, first as a teacher, then as an intimate friend, Henri remained his steadfast and enthusiastic animator."

**Strong Men of  
the Wild West**

John Hays Hammond in March Scribner's writes reminiscently of the days of the Argonauts in California and Alaska, at the same time philosophizing about judicial procedure under British law as contrasted with the United States. Incidentally he talks of Charles Siringo of Santa Fe, the Cow-



boy Detective, and the trailing of the "Kid" Curry gang.

**February International Studio** "Etchings as Works of Art," by Ralph Pearson, for several years a resident of Ranchos de Taos, is the feature of the February number of the "International Studio." Mr. Pearson formulates a theorem and proceeds to prove it drawing to his aid reproductions of etchings by masters of old. He says: "Skill is a tool with which a work of art may be built; never, as skill, has it any of the blood of art in its veins. And the personality of the artist is irrelevant—interesting from a humanistic or psychological point of view, perhaps, but entirely outside the realm of art. \* \* \* In music particularly, and in poetry and drama to a somewhat lesser degree, perhaps, it is the creative contribution of the maker of the work that is valued most highly and is given the name of art. \* \* \* The modern movement in art has directed attention back to the creative contribution of the maker—i. e., in pictures, as in music, to the organized relation to the parts—to those elements which exist to be seen as ends in themselves. We listen to combinations of notes in music and are thrilled by their quality—by the relation of parts to each other—the design. It is how the composer composes that measures his achievement as artist and arouses the enthusiasm of his audience. In pictures it should

be the same. This creative contribution is the meat in a work of art. \* \* \* Because of our inherited habit, a bad habit which is almost universal, of thinking only about the subject in pictures instead of seeing them as visual symphonies (when they are that), very few people today have ever experienced visual esthetic emotion, or know what it is, or give it any place in their horizon. This is true, in particular, of those who deride the true modern work—that which includes a return to design organization. It is outside their experience. They are unaware of the very qualities in it which makes it art.” Among other timely contributions is an illustrated review by Helen Comstock of the Spanish paintings by Maurice Fromkes, one of which, “Seville Housetops and Cathedral,” is reproduced admirably in colors.

**Battle of Nauville.** “Arrow Heads,” the bulletin of The Alabama Anthropological Society, reprints a vivid account of the Battle of Nauville fought between DeSoto and the Choctaw Chief Tuscaloosa. The battle is described as the bloodiest between white men and Indians in the United States, the number of Indians slain being given at more than 500 while the Spaniards lost 82 killed, nearly every one of the survivors being severely wounded. A “Bibliography of Tennessee Archaeology” is printed in the same issue.

## IN THE FIELD

**Excavations  
at Ur**

The temple tower at Ur has been completely excavated. It was a massive structure of rectangular shape 60 meters long and 45 wide, the oldest portion having bricks with the the name of Ur-Nammu, 2475 B. C. The upper stages were renewed by Nabonidus in late Babylon times. A bathing-pool with sunken floor and drainage dating back to Nabonidus was located alongside of the interior of the gate. At Tell-el-'Obeid, the temple of the goddess Nin-Kursag, built about 3500 B. C. by A-anni-pad-da, a king of the First Dynasty of Ur, has been uncovered. The London Times in a recent issue brings the first illustrations of these excavations.

**The Work at  
Chichen Itza**

Dr. Sylvanus Griswold Morley, formerly with the School of American Research, but now director of the archaeological excavations and research at Chichen-Itza in Yucatan by the Carnegie Institution of Washington, D. C., contributes to the Central American number of "The Mentor" a brief review of the archaeological work among the Mayas, illustrating the article with photographs of several stelae at Quirigua in Guatemala, where the School of American Research was at work ten

and more years ago. In the National Geographic Magazine for February, he has a longer article reviewing the recent excavations at Chichen Itza and illustrating it beautifully with reproductions of recent photographs. The work is under way in the Group of the Thousand Columns covering more than twenty acres. Actual digging was begun on May 23, 1924. Elaborate sculptures and mosaics were unearthed in the northeast colonnade. A great audience hall with a beautiful throne carved with lines of warriors and a rattlesnake cornice, was disclosed. The building was constructed possibly 900 years ago and had undergone three modifications or rebuildings before the advent of the Spaniards 400 years ago. The yield of small objects, ceramics, obsidian knives, jade beads and ear rings was not great.

**Bound for Chi-** Dr. John C. Merriam, president of  
**chen Itza.** the Carnegie Institute of Wash-  
ton, has left for Mexico to visit the ruins of the ancient Maya capital at Chichen Itza, Yucatan, where the institution is preparing for a thorough study of the civilization founded there. In Havana, Dr. Merriam will meet Dr. Clark Wissler, of the American Museum of Natural History, and Dr. A. V. Kidder, of Phillips Academy, members of the institution's advisory committee. The three then will sail for Progreso.—Science.

## MUSEUM EVENTS.

**March Exhibits** Through the zeal of Mrs. J. G. Osborn of Roswell, chairman of the Art Department of the Federated Women's Clubs of New Mexico, the galleries had two interesting exhibits out of the usual run. One was an exhibit of six landscapes in his best vein by James Scott, the Wisconsin artist, who after service in the war remained in France for the time being as director of art at the University of Baum. The landscapes are European as to theme. The other exhibit was one of etchings and aquatints by Bertha Jaques, with the etchings having for their subject mostly English scenes and life, while the aqua-tints were floral pieces of delicacy and charm. In order to arouse the interest of school children, Mrs. Osborn has offered a prize for the best essay on the two exhibits. An exhibit of art photographs by Lewis Riley 2d, fills the greater part of an alcove. The pictures are of landscapes in the Pueblo and Navajo country as well as of figures from Indian life and ceremony. The photographs are fine not only as to arrangement but also as to balancing of light and shade. Much attention was also given by visitors to delightful linoleum block prints by Juan Pino, a Pueblo Indian. He takes for his subjects, figures and objects from life in the pueblos. His figures have movement and there is a mastery of line and mass that is admirable. William Murk has several new



landscapes that are worthy of close study. S. J. Guernsey exhibits his latest landscapes of the Pueblo country and demonstrates that a scientist can also be an artist of no mean achievement.

**Exhibit by** An exhibit of woodblock prints by  
**Charles Kassler** John Kassler of the Santa Fe group of artists fills the first alcove in the Tewa gallery of the Art Museum and is being given more than ordinary attention by visitors as well as local artists. Mr. Kassler expresses himself from the modernistic viewpoint without losing the sense of rhythm or aptitude for design. His drawing is vigorous, his symbolism is thought-provoking. Altogether, the exhibit is decidedly worth while study.

**Lecture by Dr.** Dr. G. M. Whicher, of Hunter Col-  
**G. M. Whicher** lege, New York City, formerly Director of the Classical School of the American Academy at Rome, and General Secretary of the Archaeological Institute of America, was booked for a lecture at the Art Museum on Sunday afternoon, March 15th. The subject announced was "Roman Cities of Northern Africa."

**Illustrated** Director Edgar L. Hewett gave il-  
**Talks by Di-** lustrated talks before the Fifteen  
**rector Hewett** Club, the Fiesta Council and the Santa Fe organizations, on amphitheaters, stadia, theaters and similar structures in classic lands bordering on the Mediterranean, comparing them with structures of that character in ancient America. In view of the plans for an Indian theater at

Santa Fe, these lectures aroused profound interest in the subject.

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### ARCHAEOLOGY AND HISTORY

**Dr. Kidder at Nashville** At a meeting held in the State Senate chamber at Nashville, Tennessee, Dr. A. V. Kidder, Dr. Walter Fewkes and Peter A. Brannon addressed the Tennessee Anthropological Association and as a result The Tennessee Historical Society with fifty charter members was organized.

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### GIFTS AND BEQUESTS.

**Million Dollars** The February Bulletin of the Metropolitan Museum of Art announces a personal gift of 16,000 shares of the capital stock of the Standard Oil Company of California, by John D. Rockefeller, Jr., the gift being made without condition. The trustees accepted the gift adding it to the already very large endowment fund. They elected Mr. Rockefeller a Benefactor of the Museum.

**By Charles L. Hutchinson.** Through the will of the late Charles L. Hutchinson, for many years President of the Chicago Art Institute, the latter receives \$75,000 in cash and Mr. Hutchinson's valuable collection of paintings. Harvard University is given \$30,000 for the Arnold Arboretum.

## A PROPOSED INDIAN THEATER IN SANTA FE

"Happy those men living upon Earth who have seen the mysteries."

—Homeric Hymn

"We are always happy when we are with the Hako"  
(Pawnee Ceremony).

—Tahirussawichi to Alice Fletcher

"We come to our fiestas (drama-dances) as your children to their Christmas day."

—Tewa Rain Priest

"We are not, I think, more than vaguely conscious of what we possess in these redman festivities, by way of esthetic prize. . . . . The redman is essentially a thankful and a religious being. He needs to celebrate the gifts his heaven pours upon him. Without them he would in short perish, and perish rapidly, having no breath to breathe, and no further need for survival. . . . . We haven't even begun to make use of the beautiful hints in music alone which he has given to us. We need, and abjectly so I may say, an esthetic concept of our own. . . . The world has yet to learn of the originality of the redman, and we who have him as our guest know little or

nothing of his powers and the beauty he confers on us by his remarkable esthetic propensities. . . . . Every other nation has preserved its inheritances. We need likewise to do the same. . . . . The redman will perpetuate himself only by the survival of his own customs, for he will never be able to accept customs that are as foreign to him as ours are and must always be; he will never be able to accept a culture which is inferior to his own. . . . . We can not improve upon what the redman offers us in his own way. . . . . The primitives created a concrete cosmos for themselves, an entire principle. I want merely, then, esthetic recognition in full of the contribution of the redman as artist, as one of the finest artists of time, the poetic redman ceremonialist, celebrant of the universe as he sees it, and master among masters of the art of symbolic gesture. . . . . The redman proves to us what native soil will do. Our soil is as beautiful and as distinguished as any in the world. We must therefore be the discoverers of our own wealth as an esthetic factor, and it is the redman that offers us the way to go."

—Marsden Hartley

"The setting of the Hako (Pawnee Ritual) is the world, as primitive man knows it: the abode of the powers of life. The Sky Father and Mother Earth, these are the eldest; and after them come the Fathering Sun and the Corn Mother, upon whom man's life seems more directly to depend. . . . . This sacred ceremonial of the Indians is a mystery,—as profound in symbolism as the Eleusinian Mysteries of the Greeks, to which it offers so many strik-

ing analogies. It is the mystery of the framing and governance of the physical world, of human society and its perpetuation,—of nature and of man's place in nature as the untaught mind conceives it. It is the mystery of life. . . . . The essentials of the rite are a mystic representation of the union of Father Heaven and Mother Earth and the resultant birth of a Spirit of Life, primarily a Vegetation Spirit, vegetation being the basis of animal life. . . . . In the New World, the rite or its near analogy appears not only in North America, but also in ancient Mexico and Peru. . . . ., while the whole series of Mediterranean mysteries— Isis and Osiris in Egypt, Ishtar and Tammuz in Babylon, Venus and Adonis in Syria, Cybele and Attis in Asia Minor, Demeter and Persephone in Greece—center about the birth of Corn from Mother Earth.

“How remarkable the analogies in two utterly remote localities may be is beautifully illustrated by a comparison of the Pawnee Ceremony with the Eleusinian Mysteries of Ancient Attica. The Hako represents the mystery in its primitive and pure form, with a minimum of mythic addition. The Mysteries of Eleusis present us with a highly complex version, and one, moreover, in which the highest promise of religion, that of human immortality, had come to be the paramount meaning. . . . . A part of the ancient ritual of Eleusis is preserved. The initiates looked up to the Heaven and cried, ‘Rain!’ They looked down to the Earth and cried, ‘Conceive!’ And we know that the Corn was the Child that was brought forth, for the symbol that was displayed was an ear of corn fresh reaped. . . . . The union of Heaven and Earth is symbolic,



but the symbolism employed is so elemental that it must seem the very portrait of truth as truth appears to the mind untaught in science."

—Hartley Burr Alexander

(One can hardly believe that the writer is not discussing a Pueblo Corn Ceremony. E. L. H.)

The most perfect survivals of ancient mysteries in the modern world are the symbolic dances of the Pueblo Indians. Increasing numbers are witnessing the Indian ceremonies annually. Few comprehend them. Fewer still can describe them, but all are fascinated with them. The secret of their universal appeal is in the fact that they are not of local but of world-wide significance. They are the Indian's unique expression, in most charming symbolic form, of experiences that are common to the human race—experiences with the mysteries of life, the relationship between himself and others of his kind, and all the things about him, and the deific powers unseen but omnipotent in the universe. The Indian mind still dwells in a happy realm of mysticism which every primitive mind has been reverently wondering about in through the ages.

Many are endeavoring to interpret the manifold expressions of the spirit of the Indian. It is extremely difficult. Alice Fletcher made the outstanding contribution of her time—probably of all time—in this field. She revealed the intellectual and spiritual life of the native American race as developed in contact with the forces of nature through the ages, and expressed in story, song and drama. For forty years she was gathering and pres-

erving these "wild flowers" of the western plains, and to the end of her life interpreting them to the world. Composers, singers and poets have taken up her gleanings and now what she called "an unseen heritage of our bounteous land", which but for her would have been lost, is a priceless possession of the human race.

Hartley Burr Alexander, rare combination of philosopher, scientist and poet, is interpreting Indian life with great power. Marsden Hartley, philosopher-artist, wrote a singularly profound plea for redman esthetics. He should do more. Cadman, Farwell, Lieurance, and Grunn have heard the music of the Indian understandingly and from it enriched our musical world.

Of exceptional value are the efforts of the Indians themselves. La Flesche (Omaha), born to the tribal life, living under the influence of a great ethnologist and teacher, has a double advantage, which shows in all his published works. Tsianina (Cherokee-Creek), and Oskenonton (Mohawk) are revealing their race with great charm in song. Kabetie (Hopi), Velino (Keres), Awa Tsireh (Tewa), through their paintings in aboriginal style, Maria and Julian (Tewa) master potters and decorators, are doing a priceless service to their race and ours.

At Santa Fe we conceive it to be our part to subordinate our interpretations for the present while assisting the Indian to present his own achievements in his own way, in music, painting, decoration, handicraft, and ceremony to a public that now seems eager to learn, but which is still uninformed. We are trying to find out to what extent the Indian can be his own interpreter.

For many years it has been in our minds that the In-

dian deserves an establishment in which to give expression to his unique abilities; not an exotic structure, but a place that would in itself be an expression of his native culture, a place in which he can meet the public, as the artist and teacher that he is fully capable of being. The situation demands a place for performance and a place for exhibition—in short an Indian Theater and an Indian Fair.

For some years there has been developing an enterprise called the Santa Fe Fiesta and Southwest Indian Fair. On the historic side, it harks back to the year 1712, when the Governor and Captain General of the Kingdom of New Mexico issued a decree celebrating the redemption of the Villa of Santa Fe from the control of the Indians twenty years before, said order being couched in the following language: "It is our desire (that) a fiesta be celebrated forever in honor of the elevation of the Holy Cross, and we obligate in so far as we are able upon all who may succeed to places in said Illustrious Cabildo the charge of gathering the contributions, also of assigning the sermon to the person who may be fitting, to whom shall be given a gratuity of twenty-five pesos; that of the balance which may be collected thirty pesos shall be paid for the vespers, mass, and procession—to all of which we, those present, obligate ourselves and we obligate those who may succeed us, as we also obligate ourselves, to provide the candles which may be necessary, and if perhaps in the course of time this Villa should have some sources of income a portion of them shall be designated for said festivity, all of which as already said we swear in due and rightful form."

How nearly continuous has been the observance of the aforesaid solemn decree it is impossible to say. However, there have been celebrated annually by the Church during the season designated in the decree certain rites of thanksgiving with mass and processions which indicate that the observance of the time honored fiesta has never entirely lapsed.

In the revival of the ancient festival that has taken place during the last five years, four coordinate phases have developed, namely: (1) Pageantry, consisting of the representation of historic episodes from the time of the Spanish occupation to the American conquest, and a revival of Indian ceremonies depicting the religious life and customs of the Pueblos; (2) Pastime features in the historic plaza of the city, consisting of band concerts, community singing, Spanish market, and the songs and dances of Old Mexico and Spain; (3) the Indian Fair, which has been held for the encouragement of the native arts and crafts of the Indians, endeavoring to revive old arts and keep them as distinctive as possible, to develop markets and reasonable prices for the Indian handicrafts, and to re-acquaint Indian craftsmen with the best of their own arts and make it worthwhile for them to keep up their ancient standards of perfection. It has resulted in the sale of thousands of dollars worth of their products annually, and helped to develop their self-reliance and, to secure their rightful place in the complex economic life of today. (4) Exhibitions in the ancient Palace of the Governors and in the new Art Museum of the School of Research of collections illustrating the achievements of the Indians of the Southwest for centuries past, as well as

to show the art of the newly arrived Americans and that of the Spanish-American natives, all as influencing one another and developing toward what will eventually become the distinctive culture of the American southwest.

The Fiesta and Fair are now attended by thousands of visitors annually, and we are confronted with the necessity of providing a permanent establishment for the accommodation of an enterprise which is assuming the dignity and importance of the festivals of ancient Greece.

In analyzing the developments that seem inevitable, the handling of certain elements of the festivals is obvious. The dramatic episodes of the history of the southwest have only one proper setting, namely, the plaza in front of the historic Palace of the Governors, where so many of these stirring events actually transpired. Pastime features, which characterized the holiday life of old Spain and its colonies, belong upon the historic plaza, which for three centuries has ministered to the festival spirit of the inhabitants of this ancient capital. Dramas and folk plays of the southwest, requiring facilities for intimate indoor presentation, find suitable accommodations in the auditorium of the Art Museum. It remains then to consider the problem set forth at the beginning of this article, namely, an establishment to meet the needs of the Indians for the outdoor performance of their dramatic ceremonies, for their ceremonial races, games and processions, for their periodic encampments, and for the exhibition of their artistic products.

As the first essential step in meeting this large necessity, the School of Research has acquired in the neighborhood of four hundred acres of unoccupied land bord-



ering the city on the north, including the piñon and juniper-covered hills overlooking the city, cañons converging toward the valley of the Rio Santa Fe, and a level plain which lends itself to the development of Indian camp grounds, trading post, exhibition booths, and a plaza for the accommodation of the ceremonial races, games and processions. The facilities just described provide amply for what we have designated the "Indian Fair."

There remains the problem of an Indian Theater, an edifice for which there is no precedent, but the necessity for which has been reached precisely as in ancient Greece and Rome there came the time when the religious observances, ceremonial games and processions, dramatic and musical performances, spectacles for the amusement of the populace, called forth such structures as the stadium, theater, amphitheater, and hippodrome.

The amphitheater for athletic performances, gladiatorial combats, etc., may be at once eliminated in considering the needs of Santa Fe,—the stadium for games and athletics likewise, since the Indian Fair ground will be equipped with a rectangular plaza for ceremonial races, games and processions. Likewise the enlarged and glorified stadium-amphitheater which came to be known as the circus or hippodrome, for chariot races and other spectacles of vast magnitude, may be left out of consideration. The theater alone remains as the one type of structure to be considered for the purposes in view, namely, the Indian dramatic ceremonies in a suitable outdoor setting presented for audiences of several thousand people, together with

pageantry, dramatic and musical performances of the character already developed in our Fiesta not otherwise provided for.

Certain necessities call for first consideration. There must be a seating capacity of not less than five thousand. There must be a type of construction that is absolutely safe for audiences of such size. There must be the best possible relation between auditorium and stage with reference to visibility and acoustics. Protection from wind, accessibility, and adaptability to the performances contemplated are of first importance.

With all these factors in view, ones mind naturally turns toward the achievements of the ancient Greeks, who met and mastered an identical problem to a degree that precludes improvement. The theaters of Epidauros and Toarmina, marvelous in their acoustics to this day, and those of Athens and Syracuse, with their unparalleled outlook, invite the closest investigation by those who would hope to produce an Indian theater equally successful. But Greek architecture in Santa Fe would look decidedly homesick.

However, principles were considered and mastered in those days that enter into this situation so far distant in time and place. The problem has been such an inviting one that artists, architects and archaeologists could not refrain from attacking it. The one to do so with such brilliant results as to almost preclude competition was the young Guatemalan sculptor, Rafael Yela Gunther, sent by the Department of Anthropology of the Mexican Government to sojourn and work for a season in Santa Fe.

The results of Señor Gunther's endeavors are shown in the accompanying cuts, one a photograph of the model produced by him for the illustration of his idea, and the other a line drawing from the model by Mr. Chapman showing the ideal placing of the edifice. It is obvious at a glance that the artist has taken advantage of the fundamental principles of the Greek theater, securing for his design every possible advantage of acoustics, vision etc. What of its architectural motive?

Students of the archaeology of the southwest will at once recall the great community structures in circular and semicircular form of the Rite de los Frijoles and the Chaco Cañon. Here Senor Gunther derived his architectural authority. A community house, four stories in height, semicircular in form, its roofs furnished with the conventional outdoor theater seats, constitutes the auditorium. Entrances and exits are provided at both back and front in the most convenient way. (The ladders shown in the cut are mainly for embellishment). The tribal kiva, or sanctuary, the natural home of the mysteries of the Pueblos for ages, with one side open to the audience, becomes the stage. Dressing rooms are provided in the small kivas at the wings, and ample storage space, living quarters for custodian, etc., are indicated at the extremities of the semicircular structure. The placement of the edifice to insure protection from winds, perfection of acoustics, grandeur of view would naturally be that of the great theaters of antiquity.

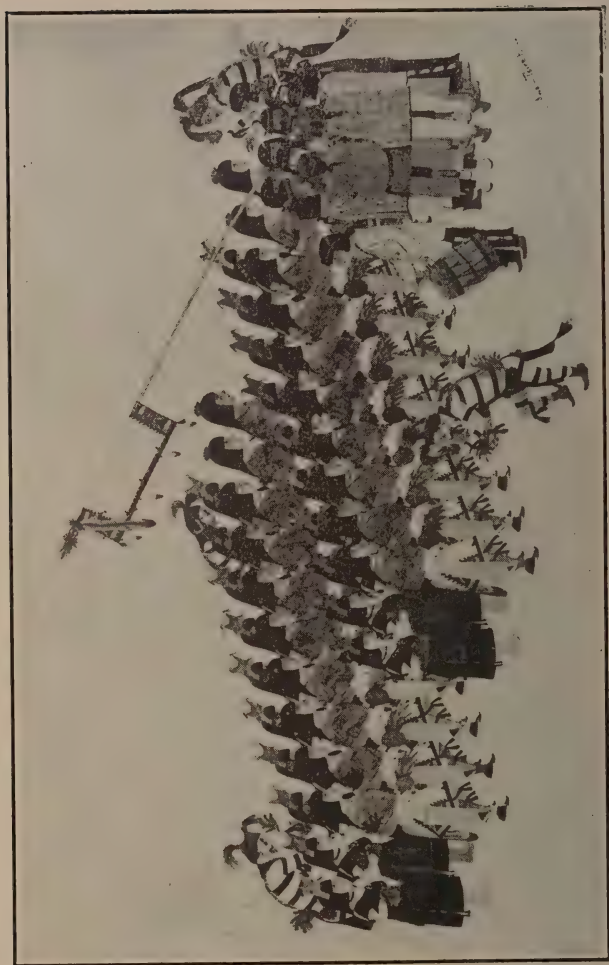
It would seem that the design proposed by Senor Gunther meets in admirable fashion the practical and artistic re-

quirements of an Indian theater. The architecture is certainly 100% American. The material would be concrete properly reinforced. It is keenly realized that this is a new undertaking, and that abundant opportunities for mistakes confront us. Because of this, and of our desire to produce a structure that will be worthy of its great purpose and of our Villa Real de Santa Fe de San Francisco, no steps will be taken toward the consummation of the idea without availing ourselves of all sources of information and assistance. We therefore invoke the counsel of those who have studied our problem, or care to study it, in any of its phases.



MODEL OF PROPOSED INDIAN THEATER  
DESIGNED BY RAFAEL YELA GÜNTHER





THE GREEN CORN DANCE AT SANTO DOMINGO

FROM PAINTING BY AWA TSIREH

# El Palacio

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## THE STATE FLAG OF NEW MEXICO

The design was submitted by Dr. Harry E. Mera of the New Mexico Archaeological Society and was chosen by popular vote in a contest under the supervision of the Daughters of the American Revolution. It was adopted by the State Legislature, the act being signed by Governor Hannett recently. The Zia sun symbol and the Spanish colors are embodied in the flag.



PHOTOGRAPH BY CROSS, SANTA FE

## THE BEAUTIFUL BASKET CEREMONY AT SANTA FE FIESTA

## FIESTA PARK PLANS

THE School of American Research has obtained title to more than four hundred acres of land within the city limits of Santa Fe adjoining the group of educational and public buildings which include the Palace of the Governors, the Art Museum, the Federal Court Building, the Scottish Rite Cathedral, the Allison-James Mission School Buildings, St. Catherine's Indian School, the Santa Fe High School, the Public Library, the National Guard Armory, the Elks Club and Theater, the Oñate Theater and the Catron Grammar School. Running on the east to the loma on the slope of historic Fort Marcy, the lands extend on the west to St. Catherine's Indian School and the National Cemetery. On the south they are bounded by a fringe of residences as well as the campus of the Allison-James Mission School and the Child Welfare House, while on the north they extend to the Tesuque divide. More than three-fourths of the grounds were acquired through purchase while almost a hundred acres are a grant by the City of Santa Fe conditional upon the development and maintenance of the Fiesta Park. The entire tract makes a superb natural park, wooded with piñon and cedar, cut by gulches and coves, offering many natural sites for pic-nic spots, amphitheaters and camps. Roads and paths criss-cross the park, but

the main development will be a continuation of the scenic Circle Drive, from which magnificent panorama spread out in all directions. In fact, the view from "Inspiration Point," the highest spot within the park, is hardly surpassed for scenic grandeur anywhere in the United States, while for interest it challenges comparison with any outlook in the world. The view embraces the entire ancient world of the Teras and beyond. To the north looms the sacred mountain of San Antonio, and on a clear day the Taos, Picuris and Sierra Blanca beyond the Colorado State line can be seen with the naked eye. To the east the titanic Blood of Christ Range culminating in the four Truchas peaks, each more than 13,000 feet high and with patches of snow the year around, cuts off further view but offers a vista of mountains, cañons, forests, that is overwhelming in grandeur. To the south, lies the City of Santa Fe with its towers and pinnacles embowered in orchards and fringed by Lombardy poplars that stand up like green candles. Farther away sweep the impressive Sandias, the Ortiz, the San Ysidro, the San Pedro and the Manzano ranges while in the middle foreground, the Cerrillos hills and Turquoise buttes hold the eyes. To the west sweep the Valles, Cochiti, Jemez and ranges beyond. The entire cliff dwelling region of the Pajarito, from north of the Puye to the south of the Rito de los Frijoles, is in plain sight, while nearer looms up Battle Mesa near San Ildefonso



and the Black Mesa farther north. Hundreds of landmarks hallowed by myth and history can be pointed out. Here the teacher may sit with his class and teach geography, history, archaeology, ethnology, botany, geology, and other sciences with his relief map spread out before him.

Nearest to the city are the flats, only five minutes walk from the business center. Here will be the first development of the Park, in the laying out of an Indian Fair Ground and Plaza to be utilized during Fiesta days this year. An old fashioned trading post of adobe is to be the first structure to be erected and there are to be displayed the Indian fair exhibits. A Plaza will be laid out for Indian games and races during the Fiesta. On the surrounding slopes and hillocks will be camped the Indians from the pueblos and reservations. Arrangements have been made for the immediate enclosure of these flats, the improvement of roads and drainage and the grading of the grounds. A cove opening out upon this flat has been selected tentatively for the site of the proposed Indian theater.

In this connection, the Fiesta Council adopted the following

**Report of Committee on Program and Place for  
Exercises, Fiesta of 1925.**

The Committees in joint session propose the following general plan for the program and for the places in which the proposed exercises should be held.

## I.

## HISTORIC PAGEANTRY.

1. *Sixteenth Century.*

*The wanderings of Cabeza de Vaca* and his companions, 1536. Episodes in this remarkable journey from the shipwreck on the coast of Florida, across the plains of Texas, into the Pecos and Rio Grande valleys of New Mexico, and finally back to civilization in Sonora and Sinaloa.

*The expedition of Coronado*; 1540-42. Scenes in one of the most remarkable marches in all history. The fabled Seven Cities of Cibola; the sojourn at old Pecos; the quest for the mythical Quivira.

2. *Seventeenth Century.*

*The founding of Santa Fe*, 1608. The coming of Oñate; the first capital at the mouth of the Chama; the founding of La Villa Real de Santa Fe de San Francisco de Assisi.

*Rebellion and Reconquest.* A dramatization of the conspiracy at Taos, 1680; the sending of the "Knotted Cord;" the destruction of Santa Fe.

The reconquest of New Mexico by Don Diego de Vargas, 1693; the raising of the cross in front of the Palace of the Governors; the paramount establishment of European civilization.

3. *Eighteenth Century.*

*The struggle for existence.* The raids of the Comanches and Apaches.

#### 4. *Nineteenth Century.*

*The Independence of Mexico*; the final hauling down of the flag of Old Spain from the Palace of the Governors, 1821.

*The American Occupation.* The entrance of General Kearney with the Army of the United States; the proclamation of annexation; the raising of the United States flag.

The committee recommends that the entire cycle of historic pageants be put on in front of the old Palace of the Governors, and that a program of music be arranged for the proper correlation of the historic episodes presented.

### II.

#### CONCERTS: INDIAN MUSIC.

The committee recommends that Charles Wakefield Cadman, Homer Grunn, and other composers of Indian music, with Tsianina, Oskenonton, and other singers of the first rank be secured for two concerts to be given in the Museum Auditorium and at Oñate Theater.

### III.

#### THE INDIAN FAIR.

On condition that certain improvements can be made by the city on the road and arroyos across the valley north of the Scottish Rite Cathedral, a ground of about forty acres would be fenced and graded for the Indian encampment, trading post,

and a plaza for the ceremonial races, games and Indian dances. All the Indian performances, with the exception of those connected with the historic pageantry and concerts, to be held at this place, which for the present may be designated the Indian Fair ground. Here the Indian Fair, the Indian camp and the Indian dances can be conducted in their appropriate out-door setting.

#### IV.

##### EL PASATIEMPO.

The festival features inaugurated under this heading last year to be continued in the plaza, and free to the entire population. The Spanish market around the plaza to be repeated in connection with the plaza festivities.

#### V.

##### EXHIBITIONS.

The usual exhibition of southwestern art, by the artists of Santa Fe, Taos, and other southwestern centers.

The committee believes that the plans here proposed, together with the expenses incurred for equipment, are of a permanent character involving a minimum expenditure for temporary arrangements. The pageantry and concerts will occupy the forenoons and evenings of the Fiesta period. The Indian Fair, with accompanying dances, races and ceremonial games, will occupy the afternoons.

## MUSEUM EVENTS.

**New Mexico Association for Science** Kenneth M. Chapman, of the staff of the School of Research, has been elected vice president of the New Mexico Association for Science, Dr. D. S. Robbins of the State College, president, E. W. Lighton of Albuquerque, secretary, and J. H. Griffith of the New Mexico Teachers College of Silver City has been named treasurer.

**Roman Cities of Northern Africa** Dr. George M. Whicher, of Amherst, delighted an audience that filled the Women's Reception room at the Art Museum on Sunday afternoon, March 15th, with his illustrated lecture on the Roman Cities of Northern Africa. Dr. Whicher, who has been General Secretary of the Archaeological Institute of America for several years, had kept in close touch with the Santa Fe Society, under whose auspices the lecture was given. The audience included many notables in the literary and art world, as well as members of the State Supreme Court and other state officials. Dr. Edgar L. Hewett presided, and introduced the speaker of the afternoon in happy phrases. Dr. Whicher won his audience from the start. He drew a concise and yet comprehensive picture of the waves of conquest that swept over northern Africa from the days of the Phoenicians to the recent conquest by France. Each culture wave was described in detail, and its



influence followed through the ages. After having completed his description of the environment of the Roman culture in northern Africa shortly before the beginning of the Christian era, Dr. Whicher took his listeners with him on a visit to the desert and thence to the Roman cities, especially Timgad and several of the lesser known ruins, throwing on the screen pictures from the photographs he himself took on the sites. Dr. Whicher is a lecturer of much charm, and his witty, as well as learned comments, held the attention of the audience for more than an hour. After the lecture a reception was given in honor of the speaker by the Womans Museum Board. Dr. and Mrs. Whicher during the week which followed visited the Banderolier National Monument, where they viewed the excavations and restorations by the School of American Research in the Rito de los Frijoles. The day following they went to Taos and visited the pueblos as well as the old Spanish plazas from Ranchos de Taos to Chimayo. A trip to the ruins and excavations at Pecos also proved very interesting to the honor guests, who went from Santa Fe to Colorado Springs.

Kassler in  
Santa Fe

From the Art Notes by George William Eggers in The Rocky Mountain News: "Mr. and Mrs. Charles Kassler, Jr., who are among the most popular of Denver's younger artists, have been busily engaged during the winter in extending their work

and studies in Santa Fe, N. M., where they are occupying the John Sloan house. Mr. Kassler has completed some forty-five wood blocks and ten paintings since leaving Denver, and has had criticism under Andrew Dasburg and B. J. O. Nordfeldt, both of whom are among the instructors retained for the New Mexican summer branch of the Chappell School of Art." Kassler is exhibiting the work referred to above, at present in the Art Museum at Santa Fe.

**Exhibits by** Willard Nash and Joseph G. Bakos  
**Nash and Bakos** join in an exhibit of their winter's work at the Museum during March. Both members of Cinco Pintores, they have much in common in technique and viewpoint, both leaning decidedly to so-called modernism. In fact, one should approach the exhibit, which fills two alcoves, with a view of considering forms and colors rather than the object represented. Mostly landscape, there is also one striking portrait cubistic in its lines. The water colors by Nash are especially fine.

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### IT IS WRITTEN

**Art of the** Adolphe Barreaux writes critically  
**Mayas** of the art of the ancient Mayas in  
the "International Studio" for  
March. In his illustrations he relies mainly upon

the monuments at Quirigua and at Copan which became so well known through the work of the School of American Research at Quirigua and its reproductions at the San Diego Expedition as well as the paintings of Carlos Vierra in the California Building at San Diego. "We find in the ancient masterpieces of Yucatan and Central America a fine technique and an admirable artistic sense largely given over to the expression of religious concepts" according to the author, who continues: "The works of the Maya artists, furnish, upon close study, many analogies to the early products of the early products of the Mediterranean and eastern countries." The "Studio" has other notable contributions, all finely illustrated: "Modern Sculptor and Laurent," "Costigan, American Pastoralist, Illustrated by Darley", "Old American Weathervanes," "Early American Primitives", "American Sporting Prints," and "American Furniture," being among these.

**Maurice  
Braun.**

"Painter of East and West" is the title of an appreciation by Helen Comstock in the March "International Studio" of the art of Maurice Braun of San Diego, Calif., who has exhibited in Santa Fe and, of course, in the San Diego Museum. The four half-tone illustrations give something of the charm of Braun's paintings. Says the critic: "In Dallas fourteen of his paintings were sold within fifteen minutes after the exhibition

opened, while the entire collection of twenty-four was sold by the end of the second day. His pictures are liked by the majority of people because he sees nature as they do; they are wholesome; the atmosphere that circles freely in them is remarkably fresh and invigorating; beauty and serenity prevail. Braun is not only a poet but an optimist. He calls attention to the enduring majesty and peace that exists in nature, let man do what he may."

**American Indian Poetry.**

Eda Lou Walton of Silver City, New Mexico, and T. T. Waterman contribute a dissertation on American Indian poetry to the March issue of the "American Anthropologist." The authors ask "Is the Indian a poet?" They reply "He certainly is." They discuss the forms of Navajo, Pima and Pueblo poetry, citing various transcriptions of Indian verse more or less well known. In conclusion, the authors state: "There is a strong temptation for every investigator to 'edit' any Indian poem he gets his hands on. The senior one of the authors now writing feels this impulse as strongly as anyone. The existence of the temptation is admitted. We all feel it. It ought however to be resisted. When it becomes overwhelmingly strong, the fact that alterations have been introduced ought to be clearly indicated." Paul Radin formerly of Santa Fe, writes of "Maya, Nahuatl, and Tarascan Kinship Terms," John E. Teeple of

## EL PALACIO

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in Section 1103, Act of October 3, 1917, authorized  
July 16, 1918.

"Maya Inscriptions." Dr. A. V. Kidder pays a tribute to the late Theophil Mitchell Prudden. Ruth Shonle has a discussion of "Peyote, the Giver of Visions," dealing with it from the historical as well as the social standpoints, describing in detail the various forms of ceremony which attend the use of the drug. The effect is declared to be psychological rather than physical. In some cases the peyote songs are based on Christian hymns. Quite a comprehensive bibliography is included in the article.



## PERSONAL MENTION

**Mary Austin  
Now a Santa  
Fean** Mary Austin, noted as novelist and essayist, has taken up her residence in Santa Fe and is planning to build herself a home. During the past few years she has spent several months in this part of New Mexico and with her talented pen has given the Southwest, and Santa Fe particularly, much incidental publicity.

**Randall Davey  
Returns** Mr. and Mrs. Randall Davey and son have returned to Santa Fe from New York where Mr. Davey sold several of his paintings and where his exhibit was acclaimed by the critics. In June they will go to Colorado Springs, where Mr. Davey will be one of the instructors at the summer art school at Broadmoor.

**Dr. Hewett Goes  
to San Diego** Director Edgar L. Hewett of the School and Museum, after spending the legislative months in Santa Fe, left for San Diego on March 19th, where he will give a course of lectures as well as look after his duties as director of the San Diego Museum. Dr. Hewett was successful in securing from the Legislature of New Mexico and the Governor of the State an increase of the annual maintenance appropriation to \$25,000, in addition to a special appropriation of \$300 for classifying and cataloguing the New Mexico muster rolls recently acquired

from the Adjutant General's office. He also took the lead in the preliminary arrangements of the Santa Fe Fiesta and in acquiring for the School of American Research, a 400 acre Fiesta Park and Indian Fair Grounds within the city limits and adjoining several of the most notable educational and civic structures in New Mexico's capital.

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### IN THE FIELD

#### **Expeditions by Field Museum**

The Field Museum announces fourteen expeditions on its program for 1925, these expeditions covering research work in anthropology, botany, geology and zoology. All but two of them will be financed by Capt. Marshall Field. Ralph Linton, well known in Santa Fe, will be in charge of a party which will go on a three year quest to Madagascar to trace the origins of Malayan culture. A party under Dr. O. L. Kroeber, also well known in Santa Fe, will investigate the remains of the pre-Inca culture in the mountains between Bolivia and Peru. Julius Rosenwald, who has visited in Santa Fe, is financing an expedition of six months to study the archaeology of Indian tribes in southern California. Prof. Langdon will again be in charge of the expedition excavating the ruins of ancient Kish in Mesopotamia, which is now getting into burial places, temples, palaces and fortresses, yielding material of great importance in the reconstruction of the story of pre-Semitic and prehistoric Sumeranian races.

## GIFTS AND BEQUESTS.

**Fifty Thousand Dollars for Art in Denver** Miss Florence Martin has presented to the Denver Art Museum Fifty Thousand Dollars to be known as the Cooke Daniels Endowment. The income is to enable the Museum to bring to Denver the most eminent lecturers on art subjects.

**A Million for Tuskegee** John D. Rockefeller, Jr., has contributed \$1,000,000 towards the \$5,000,000 endowment fund for Tuskegee and Hampton Institutes.

**Pledges for Northwestern** More than \$10,000,000 has been pledged already in the endowment campaign of Northwestern University, Evanston, Illinois,

**Bequest by British Merchant** The late J. M. G. Proffit, a British merchant, has willed the residue of his estate, worth almost a million dollars, for a trust fund to be expended in research work.

**Endowment for Dayton Art Institute** The Dayton Art Institute reports a gift of \$5,000 by an anonymous donor, of which \$3,000 is to be added to the permanent endowment which now amounts to \$14,000.

**Bequest for Wadsworth Atheneum** Frank L. Summer has willed \$150,000 to the Wadsworth Atheneum at Hartford, the income to be devoted to the purchase of paintings.

## MUSEUMS AND GALLERIES

**Museum Association**      The twentieth annual meeting of the American Association of Museums will be held at St. Louis May 17th to May 21st.

**Indians on Museum Staffs**      Kesh-ke-kosh, an Oklahoma Indian, has been appointed assistant in the Department of Ethnology of the University of Pennsylvania Museum. Dr. Arthur C. Parker, of the Seneca Nation, resigned as State Archaeologist of New York to become Curator of the Rochester Municipal Museum. A Sioux Indian has been giving Saturday afternoon talks at the Children's Museum in Brooklyn.

**Art Museum for Pasadena.**      The Pasadena Art Institute has been organized and has opened galleries in which not only paintings but also wood carvings by a Blackfoot Indian and the work of a young Bulgarian sculptor have been exhibited recently.

**Gift for British National Gallery.**      What the London Times describes as the greatest windfall to the British National Gallery is in the form of a bequest by Dr. Ludwig Mond, the gift including forty-two important canvasses by early Italian painters.



PHOTOGRAPH BY CROSS, SANTA FE

"BUFFALO DANCE" AT SANTA FE FIESTA





PHOTOGRAPH BY CLOSS, SANTA FE

"THE MACHINES" AT SANTA FE FIESTA

# El Palacio

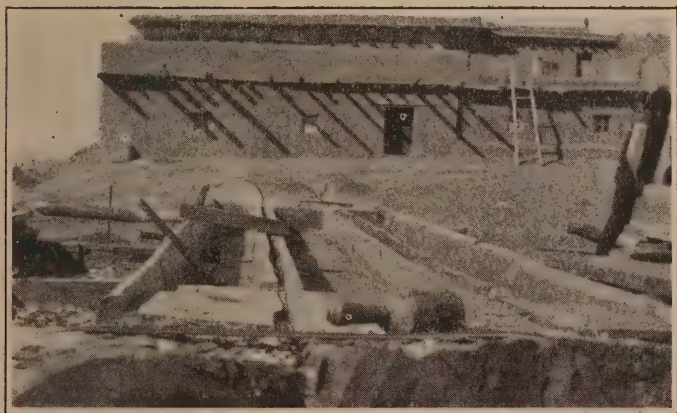
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CANOE-RAFT AT SANTO DOMINGO PUEBLO



SANTO DOMINGO "CANOE," IN JEMEZ MOUNTAINS

## EARLY BRIDGES IN NEW MEXICO

By Lansing B. Bloom, Curator of History, School of  
American Research

THE matter of getting back and forth across the Rio Grande seems not to have been a problem in prehistoric times. Irrigable lands, then as now, lay on both sides of the river but it is doubtful whether any particular pueblo in early times cultivated lands on the opposite bank. Fields necessarily were where they could be defended from any enemy. Before the advent of the Spaniards also the Pueblo Indians had no cattle, horses, or sheep for which they needed extensive range. Moreover, each pueblo lived unto itself in civil matters, and offensive or defensive alliance in warfare was never other than incidental. There was, therefore, no occasion for maintaining constant intercourse between different parts of the Pueblo world, and as the river is fordable at many places for the larger part of the year such intercourse as they desired, for barter or other reasons, was feasible.

In the case of streams smaller than the Rio Grande we know that the first Spaniards found foot bridges in use. Castañeda, a historian of the Coronado Expedition (1540-1542), describing the large and powerful village called Braba, "which our people named Valladolid" (the modern Taos)

says "it was built on both sides of the stream, which was crossed by bridges constructed of very well hewn beams of pine timber."

It is doubtful whether the early Indians had any knowledge of bridging more advanced than such simple foot logs. This seems to be borne out by a curious legend of the Tewas. Quoting Bandelier, "when their ancestors journeyed southward from Cibole (or Sipapu, their place of origin), and the division into summer and winter people occurred, the summer people ..... settled at Yuga-uingge; but the winter people, after wandering over the eastern plains for a long while, at last went in search of their brethren, and established themselves near San Juan in sight of the other's village at Chamita. Finally it was agreed upon that a bridge should be built across the Rio Grande, and the official wizards went to work and constructed it by laying a long feather of a parrot over the stream from one side and a long feather of a magpie from the other. As soon as the plumes met over the middle of the stream people began to cross on this remarkable bridge; but bad sorcerers caused the delicate structure to turn over, and many people fell into the river, where they became instantly changed into fishes. For this reason the Navajoes, Apaches and some of the Pueblos refuse to eat fish to this day." (Fin. Rpt., II-61).

An improvement on this feather bridge was made by the Pueblo Indians of Santo Domingo in Sep-



tember, 1880. In some brief notes of the time Bandelier said: "The irrigation of the fields is effected by two long acequias, one on each side of the Rio Grande, and each seven miles in length. Across the river the people have constructed a bridge about 400 feet long, and a small one of 200 feet across an arm of the stream. The bridges are built without the use of nails or straps and the contrivance is quite ingenious. Forked beams planted into the river, with the upper ends passing through each other, forming a kind of lock, support long and heavy trunks of trees, sometimes hollowed, on which there is space enough for one person to pass. The entire structure, though it cannot resist a heavy flood, is still an admirable construction if the material and implements used are taken into consideration." It is said that this bridge was washed away a few months after it was built.

In the spring of 1913, the writer was visiting some archaeological ruins on the high forested mesa east of the lower Vallecito with an Indian guide from Jemez Pueblo. The latter asked him if he would like to see a couple of "canobas" which Indians from Santo Domingo had made. One had disappeared but the other was found in the forest, about  $1\frac{1}{2}$  miles west of Ojo del Oso and the same distance east of Ojo del Chihuahua. It was a log about 35 feet long and nearly 4 feet through at the larger end, hollowed out like a great

trough, which the guide said had been made some years before. It seemed incredible that "canoes" of such size and weight should be made at a distance of fully 16 miles from the pueblo, especially if one knows something of the intervening country; yet the Indians of this pueblo, during the past summer, have fashioned a large boat out of three such logs, squared up and fastened side by side with a huge dowel pin through each end of the boat. The ends slope up from the water, it is boxed in above with wide, heavy, hand hewn planks, the two coarse seams between the outside "canoes" and the high vertical sides of the center "canoe" are roughly calked and they and other seams are heavily smeared with pine pitch. An informant at the pueblo pointed to where "Ojo Hoso" lay in the mountain range to the west and said that the "piñabetes" had been hauled from near there. He further said that such boats had been made by his people in the past, at intervals of about five years. In time of flood 30 men at a time can pole themselves across the Rio Grande to their fields on the west side, by means of this ferry boat of native make.

As already indicated, there was in prehistoric times no great need for bridges over the Rio Grande, but with the coming of the Spaniards such a need became increasingly urgent. From the time that Governor and Captain General Juan de Oñate established the first colonists in New Mexico, in

1598, communication had to be maintained with the superior authorities and with their base of supplies which lay hundred of leagues to the south. To exercise effectively the civil, religious and military government which radiated from the capital of this great northern kingdom, frequent communication must be had with the pueblos and plazas, settlements and ranches which lay, some to the east and some to the west of the Rio Grande del Norte.

How urgent the need of a bridge might be may be illustrated from the Otermin papers. When Governor Antonio de Otermin and over 2,500 refugees were escaping after the Pueblo Revolt of 1680, they arrived opposite El Paso del Norte (the present Juarez), at a time when the Rio del Norte was at flood, having left its channel and overflowed all the meadows and highways. The V. R. Fray Francisco de Ayeta, *comisario visitador*, had 24 wagons loaded with provisions for their relief, besides cattle for beef, a quantity of grain in the convent warehouses, and other necessary supplies. In his efforts to cross with aid we read that he "had thrown himself into the Rio del Norte, along with the first wagon of provisions, which wagon having four teams of mules hitched to it, was pulled into the river and floating, the water entering the wagon to a height of over a vara at the mouth of the wagon, in which attempt the life of the said V. R. F. Comisario Visitador was placed

in great danger; and the said wagon having run aground and stranded in the middle of the river where it remained until the wheels were out of sight, and many persons giving assistance pulled it out, but much of the provisions were spoiled and lost." (Sp. Archs., II-40). The refugees decided it was impossible to bring over the other wagons and instead sent across a train of all the mules and pack animals they had and thus secured the supplies they so greatly needed.

How a local need was met in early times is shown by the following paper, from the Spanish archives now in possession of the School of American Research. (No. 376).

"Dn Geruasio Cruzat y Gongora, Gournador y Capitan General of this Kingdom of New Mexico and its Provinces, Warden of its Forces and Presidios for his Majesty etc.

In the Villa of Santa Fee on the 18th of October, 1732.

Since it tends to the Public welfare and the needs of the inhabitants who are found located on the other side of the Rio del Norte in the jurisdiction pertaining to the Villa Nueva de Sta Cruz that a Canoe of two (?) be established at the crossing which may seem most convenient, as well for their use as for their (?), to the end that by this means so needful and necessary, accidents which have happened of some persons being drowned may be avoided, as likewise (safe) crossing may be affor-

ded so that the Rev. Father Ministers who may have to pass over to said Settlement to administer the Sacraments may, at all seasons without inconvenience and danger, exercise their ministry so holy and so useful, advantageous and necessary for the spiritual comfort of all the families living near the said crossing: Therefore I order and command all the residents and families of the other side of the Rio del Norte that they give full observance to this my order with the least possible delay, which Captain Juan Garcia or his representative will make known to said families for their information and compliance, placing at the foot of this my *auto* the certificate of having published it. So I have provided, ordered, and signed with the undersigned witnesses attending me, there being no Public and Royal Clerk in this kingdom.

Dn Geruasio Cruzat y Gongora

Gaspar Buton

Juo Joseph Moreno''

Among these same archives are two groups of papers relating to what may have been the first two bridges ever built in New Mexico. The earlier of the two covers the period from December, 1791, to the following March. During that winter, Governor Fernando de la Concha was absent in Chihuahua for medical treatment, but before he left Santa Fe he had ordered the building of a bridge across the Rio del Norte near Belen.

During his absence, 1st Ensign Dn Antonio Guer-



rero was acting governor and comandante. Under date of December 12th, the alcalde mayor of Alburquerque wrote Guerrero that on the 8th he had ordered the "acting lieutenant of the district of Belen," Miguel Baca, to call for all the oxen of that district for hauling vigas for the bridge, and also to summon peons competent to manage the yokes and to handle the sacks (for earth or rock?); and later he had told Baca to divide the people so as not to leave the plaza defenseless. The Apaches were coming down to those settlements daily and might become overbold.

Some of the people refused to furnish either oxen or peons and were arrested by Baca. Later they were all sent home except seven who were ordered before the governor in Santa Fe where they were examined and fined for tumult and insubordination. Governor de la Concha had returned to Santa Fe and under date of March 15, 1792, he ordered this trial to ascertain why "the said residents had not contributed their proportionate aid, like all the others in the province, for the construction of the bridge which, by my order, was built near the Pueblo of San Phelipe, so as to assure the travelers at all seasons of the year the passage of the Rio del Norte, this opposition being all the more strange as to no other individuals of the Province could the advantage be so useful as to them by reason of its location." (No. 1175.) It should be noted that Belen was a Spanish plaza;

and the "pueblo of San Phelipe" near which this bridge was built is thought to be the "pueblo of Genizaros" which had been established in the neighborhood of Belen many years before.

The second group of papers referred to cover the period of July, 1797, to May, 1819, and have to do with the building and maintaining of a bridge at El Paso del Norte (the modern Juarez). Some of the difficulties involved in such an undertaking are indicated in a letter of July 5, 1797, from Pedro de Nava, the comandante at Chihuahua, to Governor Fernando de Chacon at Santa Fe, enclosing copy of a letter which he had received from the Governor's lieutenant at El Paso. (No. 1383.)

"I enclose to Your Grace copy of the information given me by Don Francisco Xavier Bernal, who exercises the duties of Lieutenant Governor in the Pueblo of El Paso in the absence of Don Francisco Xavier Uranga, reporting what happened to the party of residents sent to receive the timber which is being brought from that Province for the bridge which has to be built on the Rio-grande, in view of which (information) Your Grace may arrange that the people from there on occasion of subsequent consignments may be found on time with the timber at the place which may be designated, so that the people of the said Jurisdiction of El Paso may bring the timber to its destination; and likewise that Your Grace may arrange that provisions be furnished to said residents of El

Paso such as they may need, and beasts of burden to transport them: since by the ensign Don Juan Abrego not having allowed them the four which they needed they lost their supplies in the manner stated by Bernal.

Reprimand said Abrego for it, making him understand my displeasure, and that it was far more reasonable and proper than the part he took that he should have helped the people from El Paso.

God grant Your Grace many years."

The enclosure reads:

"The party of fifty-four men of whom I wrote Your Lordship on the first of the month set out to meet the timber that is coming by order of the Governor. They had to go all the way to New Mexico, as the timber had not started from that Kingdom. Having set out hurriedly they were poorly provided with supplies; no one there supplied them, and in order to secure a little which they succeeded in buying it was necessary to strip themselves of their humble jewelry. To which is added that four mules which had been furnished to those who were guiding the timber upon the river were taken from them by Alferes Abrego at the time of meeting the Escort which he was bringing by order of the Governor, which was from Apache Bosque, very close to that Province. Not having any beasts on which they could put their supplies they threw them on the rafts of the timber and so journeyed as far as the Muerto (Jorna-

da del Muerto,) where the strong current of the river made the raft crash against a cottonwood which was in the water, where it upset and they lost all their supplies being left under necessity of mooring the rafts in the river and, not to perish of hunger, they came to obtain provisions. They arrived at this Pueblo on the 18th and will leave on the 25th to fetch the timber to its destination, Bernal to Nava."

Either this bridge was not completed or it was soon washed away, as appears from the following "retain-copy" of a letter from Gov. Fernando de Chacon to the General Commandant Pedro de Nava, dated Nov. 16, 1798:

"I attach herewith to Your Lordship the three communications of June 9, July 9 and August 20 relative to the matters which have to do with the construction of the bridge of the Jurisdiction of El Paso del Norte and payment of the two hundred pesos offered by Dn. Francisco Xavier Bernal to the people who conducted the timber from the Paraje of Sabinal to that Pueblo; concerning which it is stated in the decision of the legal advisor which you have forwarded to me, that the said 200 pesos should be paid by the residents of this Province and especially by the traders and other subjects who take large and small cattle, pelts and wool to the outer country (and so would use the bridge), which amount must be collected by those measures which may seem to me mildest and most equitable.

But considering the general poverty of this people, that no money circulates among them, and the impossibility of making a just and legal distribution in a way not to stir up new and interminable complaints and proceedings, I have deemed it most convenient in complying with the order of Your Lordship to pay this money out of my own pocket, a sacrifice which will be more pleasing to me if by this means I secure in some measure the advancement and comfort of this Province which so deeply interest me." (No. 1429.)

Two days later the governor wrote to Miguel de Cañuelas, the new lieutenant governor at El Paso, of the above mentioned arrangement. (No. 1430a.)

Again in the summer of 1800, the El Paso bridge had to be almost entirely rebuilt. On June 28th of that year Governor Chacon was returning from a Navajo campaign and was at Socorro when he wrote to both de Nava in Chihuahua and de la Riva at El Paso. He had not been able to dispatch the official mail at the proper time but would forward it "with the lumber which must set out immediately for the Pueblo of El Paso." (No, 1492.) On July 4th Governor Chacon had arrived in Santa Fe and in an *oficio* of that date to de Nava says: "On the 6th of this month a corporal is leaving this Capital for the purpose of conducting the lumber intended for the construction of the bridge at El Paso del Norte, his escort consisting of 87 men including troopers, residents and Indians, of whom



50 will go by water and the others by land." (No. 1494.)

On August 30th of the same year Chacon himself was at El Paso supervising the rebuilding of the bridge, for he wrote to de Nava on that date as follows (No. 1503):

"I inform Your Lordship that on the 8th of this month I left the Capital of the Province with 30 men of the Troop, including one sargeant, one corporal and three carbineers, of which escort the residents took advantage to bring out 18,784 sheep, 213 cattle, and various other effects of wool and peltry, and without having experienced any loss or other accident I arrived in the jurisdiction of El Paso on the 24th where I am making the arrangements for the construction of the bridge as Your Lordship has ordered me, in which some further delay cannot but be experienced, more than what I had hoped for, by reason of the repeated rises which make it impossible to work with the requisite activity and convenience, since the people have to attend at the same time to the take-out and the acequia of the Pueblo which are continually getting out of order.

"The bridge will be constructed in the same place where it was formerly, since it has been found that the old supports notwithstanding their lack of firmness and their bad construction have resisted some rises very unusual for a long time in these parts."

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The retain copy of another letter from Chacon to de Nava, written on October 17th of the same year, reads (No. 1512):

“On the 15th of the present month was finished the work of the bridge, situated at a half league distance from the settlement of this Jurisdiction, towards the north, the which consists of eight supports and two bowers, one at the entrance and the other at the exit which surrounded by a grove (Alameda) as was ordered, will make a pleasant place for recreation, of which this pueblo is entirely lacking. The cross-poling (embigado) which forms the floor is five varas wide and one hundred

fifty six long, without including the small bridge of the Acequia which is yet to be crossed and which has also been renewed all with the greatest firmness in such a manner that if payment had been made in money for the peons, the hauling, the lumber and other expenses its cost would have exceeded 1,000 pesos. All that can be improved will be part of the lumber because of the small care which was had with it so that many vigas have been lost and broken; but this is easily remedied by having a sufficient reserve of these.

"All obstacles and opposition having been overcome, the residents seem to remain satisfied with their work, and with having supplied a benefit which time will make apparent.

"My commission being fulfilled I think to return to the Capital on the 17th or 18th of this month, of which I advise you for your information."

A side light on the part played by Governor Chacon in this bridge building is afforded by the retain-copy of a letter which he addressed to the king in Spain. (No. 1629a)

"Señor:

D. Fernando Chacon, of the Order of Santiago, colonel of the army and present Governor of the Province of New Mexico, one of the Interior ones of New Spain, placing himself at the feet of Your Majesty (A. L. P. de V. M.) with the greatest respect says that it is now eight years that he has served in said position, during which time having

received many blows by falls from horseback in two campaigns against barbarous Indians and in various reconnoiterings which he has made in the Province, in the last that he suffered in the year 1800, when he was going to El Paso del Norte to erect a bridge over that river. He was so injured internally that the pains in the breast which he suffers are insupportable, especially with the rigorous cold which in winter time is experienced in the climate, without any chance of having himself cured from the lack of physicians and surgeons of whom the Province under his command has none.

“Therefore he humbly prays Your Majesty to be pleased to name an official who may relieve him of his post, and to honor him with some other post in Spain, where, with health restored, he may continue his service to the end of his days, which favor he hopes for from the piety and good grace of Your Majesty.

“God guard Your Majesty for many years. Santa Fe, New Mexico, 19th of November, 1802.”

It may be interesting in passing to say that the reply of King Carlos IV to Governor Chacon was dated in Spain August 1803; on Jan. 18, 1804, the General Commandant Nemesio Salcedo, at Chihuahua, advised Chacon of this royal order and of the appointment of Real del Alencaster as governor; and the actual transfer of office was not made until March 27, 1805. (Nos. 1704, 1799, 1800.)

It was probably the spring freshets after Chacon's departure which injured his bridge and made repairs again necessary. Ysidro Rey, then lieutenant-governor at El Paso wrote on September 26th, 1805, to Governor Alencaster:

"In the coming month of October I have arranged to send a party of sixty or eighty men to the Sierra de la Soledad for the purpose of cutting timber for the bridge which is on the river at this place which this year has gotten out of order in the stringers which extend from one pillar to another and as they have great length easily give way. I am awaiting the approval of the General Commandant for sending out the said party, to whom I am sending word on the 29th of this month, with the thought that said Party should go out to one of the sierras where the campaigns or parties of operation passing, and I know not if I should dispatch it without his knowledge, whether it might embarrass some one of his superior arrangements; and I inform Your Grace in accord with my obligation." (No. 1893)

How long it was before this bridge was completely carried away is not shown by the archives but another had to be built in 1816. On April 4th of that year Rafael Montes wrote from El Paso to Lieutenant Colonel Don Pedro Maria de Allande, who was then acting governor of the Province as follows (No. 2658):

"Notwithstanding the many inconveniences



which hindered me in placing the Bridge over this River, I have succeeded although with constant labor in finishing its construction, and it finds itself at this date at the service of all traffic; which information I send Your Grace for your intelligence and government."

The last reference among the Spanish archives to bridge work at El Paso comes from the extreme north of the Province. Evidently it was easier to float timber even from the Taos country than to haul them from the sierras nearest to El Paso. (No. 2814)

"Taos, May 8, 1819.

"Señor Governor Don Facundo Melgares,

"Good esteemed Friend and My Lord:

"I write this hurriedly to speak with you of a matter which does not pertain to me but it is necessary for me to bring to your attention a matter which is no one's affair, and it may aid my beloved poor.

"This alcalde Peña has put in the last three days personally in soliciting 40 yokes (of oxen) which the alcalde Don Matias Ortiz has called for from this Jurisdiction for putting vigas in the Rio del Norte; and last night the said Alcalde Peña moved me to pity, telling me how he considers useless the work which has been hindered by the summoning of the said yokes, for he has seen that these Indians and civilians have few oxen and are now occupied in their sowing, which I know they are doing

with the greatest anxiety, alternating the time of their labor with the necessary rest which they give their oxen which are very thin from having no pasture. If the yokes are engaged in hauling vigas, these unfortunate people remain without making their sowing, and in the present poverty which extends to your Parish (words missing). This is certain, as it is also that on this mesa these poor Indians have an infinity of laments, asking me to plead for them. I do so asking you to except not only them from this work but also all the people of this Jurisdiction who merit your granting them this grace, or at least that you defer for them the task until August when they can do it without inconveniences of the present time. May God grant that the Rio del Norte may have much water then, and that the repairs of the bridge of El Paso may be realized.

“If I merit reproof for this trouble which I am causing you, already I realize it; but also I know that I am risking nothing since I am appealing to the pious Sr. Melgares from whose known clemency these poor people are hoping to obtain the comfort of not losing the sustenance of their numerous families.

“The Alcade Peña is out right now in search of oxen; he knows nothing of what I am asking; and these Indians have just brought here the one who goes to carry this, secretly without the knowledge of their Alcalde.

“It all rests with you, and how much he appreciates it cannot be expressed by your useless, troublesome servant, friend, and chaplain who would kiss your hand.

Fray Sebastian Alvarez”

This is the last reference to bridge matters found in the Spanish archives. The large body of Mexican archives, that is the papers relating to the period from Mexican Independence in 1821 down to the American Occupation in 1846, have not yet been catalogued; when this is done, other facts of interest regarding early bridges in New Mexico may turn up. The papers which have been quoted, show, however, that the Spaniards of nearly two hundreds years ago undertook to bridge the Great River of the North, and they were not prevented from accomplishing their purpose either by meager resources or by primitive equipment. And broken as the record may now be, nevertheless it covers a period of more than twenty years during which the bridge at El Paso seems to have been kept in pretty continuous repair and at times was completely rebuilt.

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### PERSONAL MENTION

The following is from the tribute  
by Dr. A. V. Kidder to the late  
Dr. Theophil Mitchell Pruden: “Al-  
though archaeology was an avocation with Dr.

Prudden, he brought to it the resources of a mind naturally adapted to and specially trained for scientific endeavor. For many years it was his custom to relax the strain of his important professional duties with the Rockefeller Institute by trips to Colorado, Arizona and Utah. Summer after summer he traveled by packtrain across the arid plateaus of the San Juan country, and it is doubtful if any other man ever so thoroughly explored that difficult region. Dr. Prudden's journeys were more than mere vacations, for he always brought back maps of the intricate cañon systems, notes on the climate, and descriptions and photographs of the hundreds of ruined pueblos and cliff houses that he encountered. Dr. Prudden, also, was far more than an observer and an amasser of data. His interest lay in the fundamental problems of culture growth, and he at once saw in the Southwest a fertile field for morphological studies. He was the first to describe in print the early Basket Maker culture in an article in Harper's Magazine for June, 1897. This was followed in 1903 by 'The Prehistoric Ruins of the San Juan Watershed' in the 'Anthropologist' a model report of reconnaissance, accompanied by a most invaluable map, but especially important in that it embodied the author's identification of the old 'unit-type' of pueblo structure, and thus laid the foundation for all subsequent research on the development side of Southwestern civilization. The problems raised

by the discovery of the 'unit-type' led Dr. Prudden to excavate a number of these early villages and to publish 'The Circular Kivas of Small Ruins in San Juan Watershed,' and 'A Further Study of Small House Ruins' in the 'Anthropologist' of 1914, and the 'Memoirs' of 1918. Dr. Prudden's love for the San Juan was by no means confined to its scientific aspects; his 'On the Great American Plateau' is the most vivid and delightfully sympathetic account of Southwestern life and desert travel that has yet appeared. His kindly nature endeared him to all those with whom he was in contact; to be known as a friend of Dr. Prudden's was the best credential one could offer at any trading post on the Navajo reservation. Of late years ill-health kept Dr. Prudden from his San Juan, but his interest in the region, its people, and its ruins never flagged. He was a generous contributor to the funds of expeditions, he read with keen interest everything published on Southwestern archaeology, and his advice and friendly criticism were of the greatest help to the younger men entering the field."

**Dr. Hrdlicka's  
Tour**

Announcement is made of a contemplated tour by Ales Hrdlicka of the Smithsonian, and a member of the Managing Committee of the School of American Research, which will embrace the sites on which remains of primitive man have been found.



That this will lead to a scientific correlation of available data is certain, for Dr. Hrdlicka is regarded as the foremost authority on physical anthropology and primitive man.

**Dr. Morley Returns to the U. S.** Dr. Sylvanus G. Morley, in charge of the expedition of the Carnegie Institution that has been at work in the Court of the Thousand Columns at Chichen Itza, in Yucatan, has been compelled to return to the United States because of an attack of tropical dysentery. He plans to spend the summer months in Santa Fe, of which city he is a resident, and where for years he was connected with the School of American Research.

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### MUSEUM EVENTS.

**Compiling Militia Muster Rolls.** Colonel Ralph E Twitchell, member of the Museum Board and of the Managing Committee of the School of American Research, together with Assistant Director Lansing Bloom, has classified and listed a large number of old muster rolls and pay rolls of the New Mexico Militia, which were recently removed from the Capitol to the Museum. The sorting of these thousands of papers has resulted in the discovery of records of great historical value. Some of these will have important bearing in the matter of obtaining pensions for veterans or widows of veterans. A chronological

list of these muster and pay rolls is being published.

**Gathering of  
the Art Clans** Mr. and Mrs. Robert Henri arrived in Santa Fe on Saturday, March 28th, for a visit of a few days to their old haunts. They were guests of Mr. and Mrs. Randall Davey, who on Sunday afternoon, April 5, held an informal reception at their beautiful studio home in the Santa Fe Cañon. Practically every member of the art and literary circles of Santa Fe came to pay their respects to the guests of honor. Mr. and Mrs. Henri left for New York, from where they will sail later for Ireland, where they have acquired a studio residence in the County of Mayo, and where they will spend the summer.

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### GIFTS AND BEQUESTS.

**National Gift  
for Mme. Curie** The people of Poland are raising funds for a national gift to Mme. Curie, the money to be expended for the founding of a radium institute at Warsaw, her native city.

**Endowment  
of Chair at  
Edinburgh** The late Lord Abercrombie, a distinguished authority on prehistoric archaeology, bequeathed to the University of Edinburgh \$80,000 to found a chair on that subject.

**Research Fellowship at Pennsylvania** F. M. Kirby of Wilkes-Barre, Pa., has made a gift of \$20,000 to the University of Pennsylvania to establish a fellowship in scientific research.

**Gift for Eugenic Research** George Eastman of Rochester, New York, has given \$5,000 to the Eugenic Society of the United States for research work.

**Gift for Boston University** Boston University has received a gift of One Hundred Thousand Dollars from an anonymous donor.

**Near East Colleges Endowed** Cleveland H. Dodge of New York, has given \$500,000 to the fund for Near East Colleges.

### IN THE FIELD

**Pit House Ruins at Pagosa Springs** The Denver Post recently pictured and described thirty pieces of pottery taken from prehistoric pit house ruins on the Stollheimer mesa, twenty-five miles west of Pagosa Springs, by an expedition of the Colorado Natural History Society led by J. A. Jeancon, formerly of Santa Fe.

**Ruins at Jemez Springs** Guests of La Esperanza Ranch at Jemez Springs report the discovery of cliff dwellings and communal ruins that heretofore have not been mapped. They were located at an elevation of 8,000 feet. Entrances to the caves apparently were worn smooth

from constant use. The rooms were four feet in width, five feet in depth and about six feet high.

### IT IS WRITTEN

**"Antiquities of  
New Mexico"** Prof. Jean Capart of Brussels, one of the lecturers of the Archaeological Institute, has written for "Le Soir" of Brussels, Belgium, an illustrated article on "The Antiquities of New Mexico," which he describes sympathetically and accurately, using for his reproductions photographs furnished by the Museum of New Mexico.

**The Santos of  
New Mexico** Mrs. Mabel Dodge Luhan of Taos, contributes to the March number of "The Arts" an illustrated essay on "The Santos of New Mexico," a theme on which thus far very little has been written in an authoritative way. Mrs. Luhan's article not only has historical value, but also literary charm. She says of the Santos: "These symbols were not drawn or painted by artists. They are the living, inevitable and incredibly naive expressions of men who had to have them and, through their need, created them. The colors are stained with the juices of cactus, indigo and nuts; and in some cases with blood. They win our respect and sometimes our awe. We see the birth of an art in these Santos, the first primitive impulse of the soul to picture itself into release."

# Palacio

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DIEGITO, TEWA RAIN PRIEST, SAN ILDEFONSO





FROM PAINTING BY LOUISE CROW

## THE EAGLE DANCE AT SAN ILDEFONSO

## TREE PLANTING AT SAN ILDEFONSO

**T**HIRTEEN years ago this Easter the great humanitarian Clara Barton departed from a world which she had inhabited for 91 years, and which she left better for having resided in it.

It is the privilege of few to benefit humanity as richly as this self sacrificing woman did. While she was not the founder of the Red Cross Society she introduced it into this country and did more to spread its benefactions than any other person.

Beginning with alleviating the sufferings of soldiers and gathering information about departed heroes for the benefit of their relatives, she extended her services and influence for good to the alleviation of sufferers from all sorts of catastrophes—floods, storms, conflagrations, earthquakes—and many peoples of the earth have had reason to call her name blessed.

It is fitting that such a benefactor should have her memory kept green in the minds of the young and so many schools this year have planted trees in her honor. One of these was the little Indian school at San Ildefonso.

Saturday afternoon, April 11, the pupils gathered at the school and several grown persons honored the event with their presence. The Indian Governor of the pueblo, Agoyo, having become in-

terested in the project, went to the woods and secured a tree, spruce having been decided upon as a fitting evergreen symbol of the great woman it was to commemorate. The Governor also dug the hole to receive the growing monument and, as he stood beside the opening ready to place the tree therein, all stood reverently and listened to remarks from the teacher about Miss Barton and her work. Agoyo interpreted these remarks to those who did not understand English well, and then finished his work of planting while one of the school boys held a United States flag over his head. The ceremony was simple but impressive.

AHLEE JAMES.

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### PERSONAL MENTION

LETTER FROM      In a letter written to Mr. Lansing  
ERNEST BLOCH      Bloom, Assistant Director of the  
                         Museum, Mr. Ernest Bloch, the  
well known composer, who is the Director of the  
Cleveland Institute of Music and who spent several  
weeks in Santa Fe last winter, writes among  
other things: "I want to tell you that there is not  
one single day since I left Santa Fe that I have not  
thought with longing and emotion of the beautiful  
time I had there. Indeed the most beautiful time  
I have had for the past 25 years. I have talked  
with such enthusiasm to all the people around here

and in Rochester that many intend to go there and perhaps you may meet some of my friends. My greatest desire would be to go to Santa Fe. A still greater desire would be to settle there and make Santa Fe my headquarters. I feel it is the place where I could work in peace and where the wonderful climate, atmosphere and friends would help me to win back my youth, my vigor, handicapped as they have been by ten years of terrific work in America and thirty years of uninterrupted struggle. The dream is so intense that I would be surprised if it did not become a reality. If I come there I would be glad if it were possible for me to help the state musically and attract a few of the artists who share with me the same ideals. Of course I shall do my utmost to come next summer, if it is only for a short time."

CARROLL            On Wednesday afternoon, April  
MEMORIAL        8th, a meeting in memory of the  
MEETING         late Dr. Mitchell Carroll was held  
by the Archaeological Society of Washington at the Carnegie Institution. It was also the 125th meeting of the Society. Dean William Allen Wilbur at Student Assembly at George Washington University, held in Corcoran Hall at Washington, D. C., on March 9th, delivered a memorial address reviewing the life and work of Dr. Carroll.

## IN THE FIELD

INSCRIPTIONS AT EL MORRO Mr. E. Z. Vogt, for many years custodian of Inscription Rock, writes that after a visit to the University of California he has interested Prof. Hubert E. Bolton of the Department of History and of the Bancroft Library in securing the identification of all the Spanish names on Inscription Rock. Very little is known thus far as to the place in history of quite a number of those who inscribed their names on the historic pinnacle which is now a national monument, but the Spanish archives, journals and diaries in the Bancroft Library it is hoped will furnish further interesting details regarding such men as Augustin Ynojos, Juan Gonzales, Bartolome Naranjo, Bartolome Lopez, Gabriel Zapata, Cazados and others. Further research is also contemplated in the archives at Seville by Prof. Bolton and his students.

DINOSAURS IN GRAND CAÑON An archaeological expedition financed by E. L. Doheny, the oil magnate, which has been exploring the Havi Supai Cañon, Arizona, has made an official report which tells of the discovery and reproduces pictographs of dinosaurs and of ibex. Says a press dispatch: "The chief find of the expedition perhaps was the dinosaur pictograph cut into the wall of the cañon at its junction with Lee Cañ-



on, a tributary of the Supai Cañon. The pictograph (petroglyph) shows what is unmistakably a dinosaur balanced on its tail, indicating that the prehistoric artist must have seen it alive. Tracks of dinosaurs in the rock were also found by the expedition in 'Painted Desert,' about 100 miles away." Samuel Hubbard, curator of Archaeology of the Museum at Oakland, California, in speaking of the pictograph says: "Either man goes back in geological time to the Triassic period, which is millions of years beyond anything yet admitted or else there were 'left-over' dinosaurs which came down to the age of mammals. Yet even this last conclusion indicates a vast antiquity." On the same wall with the dinosaur pictograph the members of the expedition found the representation of an elephant attacking a man. This find is looked upon by Mr. Hubbard as pointing to the correctness of the contention of Dr. Frederick A. Lucas, Director of the American Museum of Natural History in New York, that men and elephants were coeval in America. Ibex were also found pictured on the walls of the cañon, and one panel shows several hunters driving seven ibex and two deer into a trap. In the expedition, in addition to Mr. Hubbard were Clarence W. Gilmore, curator of vertebrate paleontology of the United States National Museum; Robert L. Carson, photographer; Joseph F. Noop, sculptor; Fred V. Shaw and Arthur Metszer, assistants, and Bud Clawson, guide.

**MAYA RUINS  
IN VERA CRUZ**

From New Orleans comes a press dispatch telling of the discovery of ancient Maya ruins on an island in Lake Catemaco, in the State of Vera Cruz, Mexico. The discovery was made by an expedition of Tulane University under the leadership of Dr. Frank Blom, formerly of the Carnegie Institution, and Dr. Oliver La Farge. The explorers also found stone slabs at Piedra Labrada and a large stone fetish on the rim of an extinct crater on Mount San Martin.

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**IT IS WRITTEN****Art and Archae-  
ology for March**

The March issue of "Art and Archaeology" is devoted to the work of American School of Prehistoric Research in Europe, Prof. George Grant MacCurdy outlining the results of excavations under the supervision of the Archaeological Society of Washington, D. C. The leading article is by the late Dr. Mitchell Carroll, and is descriptive of "Les Eyzies, Capital of the Prehistoric World." Byron Khun de Prorok tells of the "Ancient Basilicas of Carthage and the Early Christian Ruins of North Africa." Other noteworthy contributions are "The Oldest Jewelry in the World," by Alonzo W. Pond, a description of the greatest of Egyptian Temples, and a critical review of the work of modern artists of China, by Dr. G. R. Brigham. All the articles

are beautifully illustrated. The June number of "Art and Archaeology will print a resume of Dr. Carroll's academic career and his important contributions in the fields of science, letters and scholarship.

**St. Francis  
of Assisi**

From the author, Edith K. Harper, the librarian has received a copy of a recent biography of St. Francis of Assisi. The little volume is written with much charm, and its 78 printed pages give a well rounded, sympathetic account of the main biographical facts and traditions of the life of the Patron Saint of Santa Fe and the Franciscans. Those who wish a copy of the little volume may write direct to the author, whose address is The Applegate, Coombe Hill, Kingston, Thames, England.

**A Unique  
Crinoid Genus**

A detailed account of the curious crinoid genus *Holopus*, published by the University of Iowa Studies in Natural History, Vol. 10, No. 4, appears reprinted in monograph form with three plates giving sixteen figures of this genus. The author is Dr. Frank Springer of the Managing Committee of the School of American Research, and one of the founders and benefactors of the Museum of New Mexico, of whose Managing Board he has been a member since its organization. Of the single recent species of the genus *Holopus* only eleven specimens are known, of which the greater number are from

the Island of Barbadoes. The first known specimen came from the Island of Martinique. Dr. Springer has collected the widely scattered literature which is largely inaccessible to the average student, reproducing the more important of the articles previously published. One of the specimens is in the collection of the author. The specimen is quite complete, having the normal number of arms, four in the bivium and six in the trivium. The color is a very dark green. A few figures of this specimen from photographs are included in the figures of the three plates. The monograph covers some twenty pages.

**HOW TO SEE MODERN PICTURES** From the Dial Press has appeared a volume by Ralph M. Pearson, the noted etcher, who for several years was a resident of Taos. "How to see Modern Pictures" is the title of the book, which undoubtedly will be read with more than usual interest because it seeks to define definitely Classicism and Modernism in art, and furnishes arguments to the layman who is inclined to favor the cause of the modernist. The author in his preface states that the book was written particularly for the members of the art departments of the Women's Clubs of the country. Mr. Pearson sets forth his philosophy as to art in a recent article in the "International Studio," reviewed at the time in "El Palacio." He says among other things: "The new approach is visual in character. It demands that pictures be seen as

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PAUL A. F. WALTER, EDITOR.

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ends in themselves. It demands that a distinction be made between qualities in a picture whose only purpose it is to be seen, and qualities whose purpose it is to convey ideas or human emotions. It calls for the development of the sense of sight—the power of pure vision.” Mr. Pearson harks back to the days of primitive art, both in the old and the new worlds, and draws analogies between music and painting, and states further: “The modern movement has rediscovered the importance of design, the importance of the relations of lines, forms, colors and spaces to each other and to the picture as a whole.” He pays this tribute to archaeologists: “Works of art from all the civiliza-



tions mentioned and many others, are preserved in our museums and are highly valued by society today. Archaeologists give incalculable service in discovering, deciphering and cataloguing them." The heading of the chapters give some indication of the scope of the essay: "The New Approach to Pictures;" "Applied and Pictorial Design;" "Vision;" "Relation of Lines, Shapes and Forms in Pictures;" "Static and Dynamic Symmetry and the Diagonal;" "The Something Plus in a Work of Art;" "Representation;" "Classicism;" "Criticism and the Standard;" "Books to Read;" "Magazines Showing Contemporary Creative Art;" "Some Study Suggestions;" "Beauty and Art;" "Official Art;" "On Buying Pictures;" "The Art Dealer;" "The Interior Decorator;" "Pictures in the Home;" "Art in the Schools;" "Art and the 'Movies;'" "Art and Advertising;" "The Artist and the Public;" "Buying Power;" while the illustrations cover everything from paleolithic cave paintings and Pueblo design to the art of Maurice Sterne and Matisse. In conclusion the author states: "Confusion is needless. The Modern Movement has given us a basic principle. That principle can be isolated and understood unless the present research is all illusion. If there is such a principle outcropping in the work of Renoir, Cézanne, Seurat, Picasso, Dérain, Matisse, the Cubists, and others which correlates with the great arts of human history, then that is the superlatively important

matter. It is the thing to be seized on avidly, to be examined, tested, questioned in the effort to make it available. It is the supreme contribution. Artists, by accepting it and making it their own, can then build on it in their own individual styles with endless opportunity for individual expression. Laymen may make it their measuring rod gaining from it assurance in their esthetic judgments. It is a contribution which the writer has found in 'Modern work.''' The book is one that can be recommended to every student of art. It is written in terms that the layman can understand, and must be considered a notable contribution to the literature on art.

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### MUSEUM EVENTS

#### WORK OF EL- SIE LOUDON

The exhibit for the past few weeks at the Art Museum of the work done by the young Indians, assisted by their elders at San Ildefonso under the direction of Miss Elsie M. Loudon, has centered attention upon the practical aspects of the fostering of the art spirit among the Pueblos. Miss Loudon has succeeded admirably in concentrating the efforts of the younger Indians upon doing handicraft work that finds a ready market and at the same time adheres faithfully to the spirit of Indian design as it has been exemplified in the primi-

Continued on page 211

# PREMIUM LIST

## Fourth Annual Southwest Indian Fair

SANTA FE, N. M., AUGUST 6th, 7th AND 8th, 1925

Under Auspices of School of American Research

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### FOREWORD

The Fourth Annual Southwest Indian Fair will be held as usual in Santa Fe, during Fiesta Week, August 6th, 7th and 8th, 1925. The Fair has grown in importance year by year, until it now stands as a permanent institution which is achieving in every way the great purpose for which it was founded.

The objects of the Exhibition are to encourage and improve native arts and crafts among the Indians; to revive old arts and to keep the arts of each tribe and pueblo as distinctive as possible; to locate and establish markets and to secure proper prices for Indian handiwork. The management, as heretofore, stands for the authentication of all genuine Indian goods and the protection of the Indian in his dealings with traders and buyers.

The Indian Fair is the outgrowth of ideas advanced several years ago by Miss Rose Dougan, of Richmond, Indiana, who has contributed not only

her time and interest to the work, but who has also tendered a generous endowment fund, the income from which provides for many of the prizes in this list. The management is also pleased to announce the receipt of another substantial sum, to be held in trust as a nucleus of a permanent Indian Fair Endowment Fund, which is now being solicited. This, as contributions increase, will insure the greater scope and permanence of this institution. In the meantime the Santa Fe Chamber of Commerce, realizing the great value of such an enterprise to the Indian, the State, and the Nation, has come forward year after year with ever increasing financial support for this most important feature of the Santa Fe Fiesta.

The Bureau of Indian Affairs, of the United States Government, has endorsed the Indian Fair from its beginning and will continue to give its cordial cooperation and active support. Backed by the experience of the past three years and the assurance of ample resources, the Management issues this Fourth Annual Premium List, enlarged and improved in every way, with full confidence that it will bring together the largest and finest exhibition of Indian Arts and Crafts ever held in our country.

### RULES

1. Entry and competition are limited strictly to Indians. Any Indian may make his entry direct, or through his Agency or School Superintendent.
2. Prizes will be awarded only to the makers of the articles entered for exhibition and only for such articles as have not been exhibited heretofore in this Fair.
3. All articles in order to compete for prizes,

must be strictly Indian in material, handicraft and decoration. For instance, pottery should not be made in the shape of non-Indian dishes or other utensils; and blankets, textiles, beadwork and other articles should not contain flags, lodge emblems or other non-Indian designs.

4. Every article tendered for exhibit should bear a tag on which should be recorded the following data; (1) The Indian Agency or school from which the articles come; (2) the serial number of the article in the whole exhibit from the particular agency or school jurisdiction; (3) the name of the article; (4) the name of the maker; (5) the item number in the Premium List under which the article is entered for competition; (6) whether article is for sale or not.

5. Every shipment of articles intended for exhibit should be accompanied by a letter or manifest setting forth in tabulated form the above information for all the articles shipped; and a copy of such manifest should by all means be placed in one of the containers in which the articles are shipped. This tabulation should also show opposite each article listed for sale the minimum price the exhibitor is willing to accept for it.

6. All exhibits must be on hand in Santa Fe not later than August 3rd.

7. Articles remaining unsold will be returned promptly after the closing of the Fair.

8. Bill all exhibits, prepaid, to  
Chairman, Indian Fair Committee,  
Santa Fe, New Mexico.



## BLANKETS

	Prizes	
	1st	2d
1. For best exhibit of Navajo blankets of modern type from Shiprock jurisdiction not less than 3 nor more than 6 pieces in each entry. ....	\$15	\$10
2. For best single blanket from all groups, exhibited from Shiprock jurisdiction .....	25	
3. For best exhibit of Navajo blankets of modern type from Ft. Defiance jurisdiction, not less than 3 nor more than 6 pieces in each entry .....	15	10
4. For best single blanket from all groups exhibited from Ft. Defiance jurisdiction .....	25	
5. For best exhibit of Navajo blankets of modern type from Pueblo Bonito jurisdiction, not less than 3 nor more than 6 in each entry. ....	15	10
6. For best single blanket from all groups exhibited from Pueblo Bonito jurisdiction .....	25	
7. For best exhibit of Navajo blankets of modern type from Leupp and Western Navajo jurisdictions, not less than 3 nor more than 6 pieces .....	15	10
8. For best single blanket from all groups exhibited from Leupp and Western Navajo jurisdictions. ....	25	
9. For best exhibit of Navajo blankets of modern type from Moqui jurisdiction, not less than 3 nor more than 6 pieces .....	15	10
10. For best single blanket from all groups exhibited from Moqui jurisdiction ....	25	
11. For best single Navajo blanket of modern type from entire field .....	50	
12. For best Navajo blanket, native wool,		

- native dye, and ancient Indian pattern or design. .... 25
13. For best single specimen Hopi blanket 15 10
- NOTE.—All single blankets in order to be eligible to compete for prizes must be of No. 1 grade and not larger than five feet by seven feet.

## BASKETS

14. For best single specimen of Mescalero Apache basket in a group of not less than 10 pieces. .... 5 3
15. For best single specimen of Jicarilla Apache basket in group of not less than 10 pieces. .... 5 3
16. For best single specimen of Pima basket in a group of not less than 10 pieces 5 3
17. For best single specimen of Papago basket in a group of not less than 10 pieces 5 3
18. For best single specimen of San Carlos Apache basket in group of not less than 10 pieces. .... 5 3
19. For best single specimen of White Mountain Apache basket, in group of not less than 10 pieces. .... 5 3
20. For best specimen of Ute basket, in a group of not less than 10 pieces. .... 5 3
21. For best single specimen of Mohave Apache basket, in group of not less than 10 pieces. .... 5 3
22. For best single specimen of native Navajo basket (not ceremonial, which are made by several different tribes) in group of not less than 10 pieces. ... 5 3
23. For best single specimen of Mission Indian basket in group of 10 pieces. 5 3
24. For best single specimen of Hopi coil

	basket or plaque, in group of not less than 10 pieces.....	5	3
25.	For best single specimen of Hopi wicker basket or plaque, in a group of not less than 10 pieces.....	5	3
26.	For best single specimen of any and all other tribal types of basket not mentioned in the foregoing, in a group of not less than 10 pieces.....	5	3
27.	For best single specimen of yucca fiber basket from any pueblo.....	4	2
28.	For best single specimen of willow basket from any pueblo.....	4	2
29.	For best single specimen of corn husk basket or plaque from any pueblo....	4	2

#### TEXTILES

30.	For best plain squaw dress.....	5	3
31.	For best embroidered squaw dress...	9	5
32.	For best Pueblo dance kilt.....	5	3
33.	For best exhibit of Pueblo belts, not less than 3 pieces.....	5	3
34.	For best exhibit of Pueblo hair bands, not less than 5 pieces.....	4	2
35.	For best exhibit of textiles not included in previous items, made of handspun wool and native dyes, not less than 3 pieces by any individual exhibitor....	8	5

#### POTTERY

36. For best piece of pottery, not more than 10 specimens to be exhibited by any one person, from each of the following Pueblos or tribes: San Juan, Santa Clara, San Ildefonso, Tesuque, Santo Domingo, Cochiti, San Felipe,

	Santa Ana, Sia, Jemez, Sandia, Isleta, Laguna, Acoma, Zuni, Hopi, Maricopa	5	3
37.	For best collection of Indian pottery by single exhibitor or group of exhibitors from any one pueblo or tribe, not less than 10 pieces.	10	6
38.	For best undecorated jar, over 50 inches circumference, from entire field	5	3
39.	For best decorated jar, over 50 inches in circumference, from entire field	7	4

### BEADWORK

#### Sinew-sewn on native tanned skins

40.	For best general exhibit, not less than 12 pieces, by any tribe	15	10
41.	For best Sioux beaded dress, shirt, vest, leggins or moccasins	10	7
42.	For best Sioux beaded bag, pouch, case	5	3
43.	For best Ute beaded dress, shirt, vest, leggins or moccasins	10	7
44.	For best Ute beaded bag, pouch or case	5	3
45.	For best Mescalero Apache beaded dress, shirt, vest, leggins or moccasins	10	7
46.	For best Mescalero Apache beaded bag, pouch or case	5	3
47.	For best Pueblo beaded leggins, moccasins or bag	10	7

#### Pueblo Loom Beadwork

48.	For best Pueblo loom beadwork belt or hatband	5	3
49.	For best Pueblo loom beadwork necklace or fob	3	2

### DRAWINGS, PAINTINGS AND DESIGNS

50. For best drawing in pencil, pen and ink or water colors, of Indian dances, ceremonies, games or occupations:

	a. By pupils of Indian boarding schools, either Govt. or sectarian	4	3
	b. By pupils of Indian day schools	3	2
51.	Grand prize to the school making best exhibit in pencil, pen and ink or water colors, of Indian dances, ceremonials, games or occupations, by 3 or more pupils	5	3
52.	For best drawing in pencil, pen and ink or water color, of Ind. pottery design:		
	a. By pupils of Indian boarding schools, either Govt. or sectarian	3	2
	b. By pupils of Indian day schools	2	1
53.	For best drawing in pencil, pen and ink or water color, of Ind. basket design:		
	a. By pupils of Indian boarding schools, either Govt. or sectarian	3	2
	b. By pupils of Indian day schools	2	1
54.	For best drawing in pencil, pen and ink or water color of Ind. blanket design:		
	a. By pupils of Indian boarding schools, either Govt. or sectarian	3	2
	b. By pupils of Indian day schools	2	1
55.	Grand prize to school sending best exhibit of drawings in pencil, pen and ink or water color, of Indian pottery, blanket or basket designs, by 3 or more pupils	5	3
56.	For best Indian painting in water color	15	10

## MISCELLANEOUS

57.	For best exhibit of katchinas, not less than 3 specimens in any one exhibit	5	3
58.	For best specimen of shell work inlaid with turquoise or jet	5	3
59.	For best specimen of native jet inlaid with turquoise	5	3



- |  |               |    |
|--|---------------|----|
| 60. For best specimen of quill work on native tanned skins.....                              | 10            | 7  |
| 61. For best exhibit of turquoise ornaments, native workmanship, not less than 6 pieces..... | 8             | 5  |
| 62. For best exhibit of Navajo silver jewelry, not less than 12 pieces.....                  | 10            | 7  |
| 63. For best exhibit of Indian grown chile.....  | 3             | 2  |
| 64. For best exhibit of Indian ornaments and articles used in ceremonials.....               | 10            | 7  |
| 65. For best sand painting.....  | 15            | 10 |
| 66. For best Indian baby, boy or girl, not more than one year old.....                       | 15            | 10 |
| 67. For best Indian school exhibit, Government or sectarian.....                             | Silver Trophy |    |
| 68. For best general Indian tribal exhibit, The "Fall" Trophy.                               |               |    |

NOTE.—This Trophy must be won twice in succession in order that it may remain permanently with any one tribe. Won in 1922 by Sioux, in 1923 by Navajos and in 1924 by Pueblos.

69. Meritorious exhibits of Indian produced articles not mentioned in the foregoing list will be awarded appropriate prizes in accordance with their relative importance and the character of the workmanship.
70. Provision will be made for securing the services of craftsmen from the various tribes who will demonstrate the arts of blanket weaving, basketry, pottery making and silver work, and such other arts as will add interest and educational value to the Fair.

tive arts of their people. In needlework especially, the results have been satisfying, and Miss Loudon is deserving not only of praise but of every possible support in the task that she has undertaken. One can sense from the form and design of the pottery, the embroidery, the paintings that the artists took a real joy in thus expressing themselves. Miss Loudon has gone east to arouse further interest in her work and to broaden the market for her proteges.

CHAPPELL     Posters and artistic folders are being distributed advertising the summer session at Santa Fe, June 15 to September 15, of the Chappell School of Art of Denver. The poster is unique, reproducing the figure of a turtle from an ancient piece of Mimbres pottery. Landscape and figure painting are to be taught under the guidance of John E. Thompson, and clay modeling and sculpture under Robert Garrison. Instructors and lecturers thus far engaged are Frank G. Applegate, Joseph G. Bakos, Ernest L. Blumenschein, Kenneth M. Chapman, Andrew Dasburg, Robert Garrison, Wladys R. Murk, B. J. O. Nordfeldt and John E. Thompson. Sketching trips are to be made to historic sites in and around Santa Fe, with trips to Indian pueblos, old Spanish missions and the cliff dwellings.

## PERSONAL MENTION

**DISTINGUISHED VISITORS.** Mr. and Mrs. Frederick Mortimer Clapp, friends of the Haniel Longs, Witter Bynner, and other Santa Feans, are here for a brief stay. They went to Taos to-day. Mr. Clapp is best known as an art critic and has written a book on the Italian masters, as well as several books of poems, one called "Joshua Trees."—Santa Fe New Mexican.

**DEATH OF JOHN SARGENT** On April 15th, John Sargent, the famous painter, succumbed to a stroke of paralysis at his home in Chelsea, England. He was without doubt the best portrait painter of recent time. He was a native of Florence, Italy, the son of Boston parents, but had lived in London since 1884.

## MUSEUMS AND GALLERIES

**School for Museum Workers.** The Newark Museum will open a school for museum workers on October first. It has been given use of the Newark library as its laboratory.

**Laboratory Extension at Copenhagen** The International Health Board of the Rockefeller Foundation has given \$300,000 to the Vaccine Institute at Copenhagen for laboratory extension.

# El Palacio

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TYPICAL WALL OF NORTH BUILDING AT PECOS



JUANITA SANCHEZ, YOUNGEST OF THE DANCERS





PERFORMERS ENTER SAN ILDEFONSO PLAZA ON EASTER, 1925



THE EASTER CEREMONY AT SAN ILDEFONSO

## PECOS EXCAVATIONS IN 1924

THE long delay in presenting this brief report on the excavations at Pecos during the summer of 1924 is due to the fact that the conditions encountered were so complex, that it has taken several months to assemble and check against the various sorts of evidence gathered in the field.

The Pecos Pueblo, as readers of *El Palacio* may remember, was, at the time of the coming of Coronado in 1540, the largest and most powerful in the Southwest. As the first Spaniards saw it, the town was a huge quadrangle structure built atop a long tongue of rock which runs roughly north and south in the middle of the Pecos valley. Its inhabitants numbered about 2,500. When New Mexico was settled at the close of the sixteenth century, Pecos became the seat of a mission, the great adobe church was built, and there ensued a period of prosperity during which a second large pueblo was erected between the church and the quadrangle. The admirable model by Messrs. Chapman and Adams, now in the State Museum, represents the town at this period of its maximum extension. Bad times, however, were at hand.

About 1750 there began to press in upon New Mexico from the east the warlike, predatory Comanche. Pecos formed an admirable buffer be-

tween these intruders and the Spanish and Pueblo settlements further west, but, as is the tragic case of all buffers, it was worn away in the process. A sedentary people are always peculiarly vulnerable to strike-and-run tactics so, although the Pecos made a good fight, the constant harassing gradually reduced the population, severe epidemics ensued, and by 1800 there was left a mere remnant of the once powerful tribe. In 1838 there were but seventeen souls still living at Pecos. The long struggle ended in that year, when the seventeen accepted an invitation to move to the security of the Pueblo of Jemez. The old town rapidly fell into ruin.

The above is, in briefest form, the recorded history of Pecos. All knowledge of events before 1540: of the founding, for example, of the Pueblo, of its original growth, and of the many centuries of what might be called its early maturity, must be recovered by the archaeologist's shovel. Five years of excavation have now been completed under the most generous permit to Phillips Academy granted by the New Mexico State Museum, owner of the site. The first two years were devoted to working the enormous rubbish heaps and cemeteries that extend along the sides of the mesa and three years were spent in examining the rooms and kivas of the great quadrangle.

During these years it was learned that Pecos must have been first settled in the neighborhood

of 1000 years ago, that it very soon became a large town, and that during its history there were erected a number of different Pueblos, all on the top of the mesa.

The ruins of most of these early buildings, however, were found to lie below the quadrangle, where they could not be got at without destroying the walls of the historic structure. As it was, of course, most desirable to learn something about the old houses, we planned, during 1924, to remove part of the latter buildings and to examine what was underneath. A fortunate but unforeseen circumstance rendered this unnecessary.

On the western part of the top of the Pecos mesa there is a flat surface, some 500 feet long by 200 feet wide. It is bounded on the east by the quadrangle and on the west by the steep downward dip of the mesa. Across this surface we had, in former years, driven two exploratory trenches, which had revealed a deposit of rubbish and earth, shallow at the mesa edge and deepening to ten or eleven feet as it approached the quadrangle.

At the beginning of the 1924 season one of the old trenches was reopened close against the quadrangle, at a point where a bit of wall had been discovered near bedrock late in 1922. We believed this wall to be part of a small annex jutting westward from the old houses underneath the quadrangle and we intended to follow it to its end, a matter, we imagined, of a few days work. We



planned then to take up the more difficult digging to the east. To make a long story short we were still following that wall, and others that joined it, when the season closed; for it led us back westward, parallel to, and only a couple of steps away from our crosscut trench of 1922. When it reached the west edge of the terrace it turned at right angles, ran south for 150 feet, turned again, re-crossed the terrace, and was last seen diving under the extreme south end of the quadrangle. It was, indeed, part of a quadrangle itself, a four sided pueblo built in very early times. But it was far from easy to follow for, to our great surprise, it proved to be overlaid by the ruins of another building, and this again by a third; and to make matters worse the people of the fifteenth or sixteenth century had cleaned out and refitted some of the rooms in this hodge-podge, had dug kivas into it, and had, in general, so mixed up the higher layers of the rubbish covering the old dwellings that the excavation of the terrace was as complicated a job as it has ever been my good fortune to run into.

I say good fortune, because, in field archaeology, complex conditions mean long occupation, and abundant evidence, if it can only be unraveled, of those changes in material culture and art, which are the most precious trove of the digger. The west terrace was everything that could be desired along such lines. At first we were merely bewil-

dered by the continual crisscrossing of old walls, so robbed of their stone that only the lower courses remained. We were confused, too, by the great number of skeletons of all periods which lay in, and above, and below, and alongside, the remains of the houses. But as the weeks went by and the walls were entered on the maps, the skeletons assigned to their proper epochs, and the intrusions of later buildings defined, the whole took shape, and at the close of the season we were beginning to understand more or less clearly the history of the west terrace.

In the very early days there had been a building running north and south along a break in the mesa top under what is now the west side of the quadrangle. Westward from this was constructed a low, probably one story, row of rooms. It extended out to the mesa edge, turned south, and ended in a sort of ell. For some reason this was abandoned, the stones from the upper parts of the walls were taken for use elsewhere, and the lower parts were covered by rubbish. Then, during the Glaze I period, (so-called because at that time the use of glaze paint first appeared) a new and apparently much larger pueblo was erected, a pueblo whose outer wall paralleled the west rim of the mesa for its entire length. It consisted of two quadrangles, each with a small enclosed plaza. Like its predecessor it fell into ruin was stone robbed, and became partly buried by debris. Some of the walls,

however, were left standing, or perhaps some of the rooms were never given up, for certain chambers of this Glaze I building were found incorporated into a new dwelling. The latter was, all summer, a bone of contention among the staff, each one had his pet idea as to the period of the rooms of this series, as to how long they were tenanted, and when they fell into disuse. The one point upon which all were agreed was that they eventually were given up, and as usual served as a stone quarry for other buildings.

In late prehistoric or early historic times people again lived on the west terrace. I am inclined to think it was vacant when Coronado arrived in 1540, but the chronicle of Espejo's visit in 1590 mentions an outbuilding and a plaza which may well have been here. At all events, this last occupation was brief, and by 1650 the entire population of Pecos was housed, presumably, in the quadrangle and the large house near the Mission. Rubbish of the historic period covered the latest rooms, filling up all irregularities and pouring down to the west. The final occupants of the place were horses, sheep and cattle, for a row of corrals, evidenced by heavy layers of manure, extended in the eighteenth century all along the edge of the mesa.

Some further explorations must be made on the west terrace to clear up, if possible, doubtful points of particular importance. The entire area will not,

however, be dug because its deposits are so complex, and hold so valuable a record of events at Pecos, that it seems best to preserve considerable portions intact.

The technique of excavation is bound to be refined, archaeological knowledge will be broader, and many problems not now even suspected are sure to arise. For these reasons no site of importance should be entirely exhausted at the present time, nor should any part of any such site be entirely cleared by any one investigator.

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## NAVAJO BLANKETS

By A. F. Spiegelberg

From "Out West," May, 1904

EVERYONE nowadays knows of Navajo Blankets, but as comparatively few have accurate knowledge I venture to present a few of my conclusions from twenty-three years of personal experience and observations among the Indians.

The Hopis were the first Indian weavers in cotton that we know of in the Southwest; for when the Spaniards first entered their villages, in the year 1540, they found them growing cotton and weaving it into various articles, such as dresses and "squaw-blankets" for the women, and dance-aprons and belts for the men. The Zuñis, where the Spaniards first entered in that year, also wove;

but as the Hopis raised the material (cotton) and the Zuñis did not and were obliged to get it from the former, it is no more than reasonable to give the priority to the Hopis.

At this time and for many years after, the Navajo, their nearest neighbor, knew nothing as yet about weaving either in cotton or wool, but being a large and strong tribe continually waged war against the two former, who were not able to cope with them in such and bought peace with above-named woven articles and live stock; some of these weaves attracted the Navajo's attention, and first induced them to learn the art, as not enough of them could be obtained through this mode of exchange to satisfy their wants; hence, upon a guarantee of peace, the date of which cannot be given, but is tradition among them, both Hopis and Zuñis agreed to instruct them in the work. This, however, was not until after they had also learned to use wool, which was introduced to them by the Spaniards in two ways, to-wit: First in fleece from sheep which they had brought along as provisions, and second, from a flannel (the Spanish name for which is "bayeta"), which constituted part of their wearing apparel, and much attracted the Indians' attention on account of its fine red color, being a cochineal dye and much brighter than he could produce, and as such color could in no other way be obtained then, it dawned upon them to ravel this flannel, retwist the threads and apply it in



their weaving, thus the beginning of the renowned Bayeta blanket. This material in later years, 1850 to 1870, was imported by merchants of Santa Fe, New Mexico, at that time the largest supply point of the Southwest, first from Barcelona, Spain, and afterwards, an imitation of it (though in all respects as good as the original) from Manchester, England, and it is impossible for the best expert to detect one from the other.

This flannel was not always of the same weight and shade of color, and hence the difficulty for many persons to determine the article.

To the collector there are three eras of Navajo weaving. The first are termed "old weaves," and are from natural colored and from mineral and vegetable dyed wools.

The natural colors used were white, black and gray. Mineral and vegetable colors were obtained mainly as follows:

Red—from the bark of *alnus incana* (tag alder), from the root bark of *cerocarpus ledifolius* (mountain mahogany), and from red ocher.

Yellow—from the flowering tops of *bigelovia graveolus* and *chrysothamus* (rabbit brush) and from yellow ocher.

Black—from the twigs and leaves of *rhus aromatica* (fragrant sumac), and from charcoal.

Blue—from Indigo, introduced by the Spaniards. This was tested by the Indians by dipping a piece

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PAUL A. F. WALTER, EDITOR.

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in water and lighting it, the flame determining whether or not it was of the desired quality.

Green—from a combination of either of the yellows named above with indigo.

The second, called the “go-between,” its crigin about 1875, was partly made from old weave material and partly from Germantown, zephyr, Saxony and other yarns.

The third, origin about 1885, was the socalled modern make, from Germantown, Saxony and other yarns and from natural wool and from natural wool aniline dyed.

There are several types of the old weaves, to-wit: the plain straight, of which there are far the

most, the diamond, the diagonal, the cord and the wave weave, all of which are produced by various manipulations of the loom. In making these the Indian worked for his use and pride. They spun the threads fine, which was done with the old style spindle (a thin stick through a wood disc), and dyed with great care, using a mordant urine; then wound it into balls, which were passed by the hands through the loom, setting apart by count so many threads as necessary, each and every time of passing such balls, in order to bring out the desired design. Every article produced was intended to last for ages and be an heirloom. The consequence was a product of merit and art, which took a long time for its construction. These included buck, squaw and saddle blankets, squaw dresses, dance aprons and belts, hair and legging ties, and are today of priceless value. There is no one who can put a price on a fine specimen of this order, it being simply worth what the holder asks for it.

The second class is partly good, as it retains to some extent both in weave and color some of the old traits, and will in a measure serve collectors with that part of them which is of the old type.

The third class, with the exception of those made from the natural colored wools—which are white, black and gray—and of good weave, are nothing for a collector and should be put aside, as they have been produced for market demands, coarsely

made and of aniline dyes. To these may be added those of Germantown, zephyr, Saxony and all other yarns, the former being ruined with the dye and the latter not representing an aboriginal product, except for the work performed in making up of the article, which is of no consequence, and being likewise of poor colors.

As to designs, some have meanings, others not. For instance, the cross represents the four cardinal points of the compass, and also good luck; then you have the male and female lightning, the latter being designated by the blunt end; the so-called cow, representing sacred inspiration or the horizon; the rain and sun clouds, the wind and animals, the sun, moon and stars, and the wall of Troy, the latter representing our path of life in this and the other world. These are about all the designs I know of that have specific meanings in blanketry, and several of these put together may convey quite a history or tale.

Colors to some extent also have their meaning, as for instance: Red—strength, delight, etc.; blue—truth, fidelity, sincerity, etc.; white—purity, innocence, etc.; black—piety, sorrow, command or rule.

Much care should be exercised by the uninformed in the selection or purchase of a fine, good, old weave, as there are too many dealers who style themselves judges of such articles, but in fact know nothing at all about them, and have simply

taken up this line of business for pecuniary benefits; and I may also refer to many tourists who chance to spend a few days in this section of the country and then put themselves before their friends and the public as experts, when in fact they have as yet the fundamental principles to learn. This does not alone apply to them in blanketry, but also in many other respects. I would, therefore, suggest to any one who cares to purchase an old weave blanket, or anything else, to go to a reputable dealer in the respective line.

Santa Fe, N. M.

January 24th, 1903.

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### CROW DANCE AT SAN ILDEFONSO

THE Indian pueblos do not always cling to the dances of their own tribal ancestors when giving a dance to celebrate an occasion, but borrow very freely from other tribes. Such a complimentary plagiarism occurred at San Ildefonso at Easter this year, when the young people of the village gave a very animated dance which their trainer copied from the Crows, that onetime powerful tribe of the upper Missouri river region.

The feminine part of this dance was composed of school girls, and the male contingent comprised chiefly school boys, although some of the young men took the active part of warriors, with shields and arrows and very little covering on their bodies.



The slender forms of these actors were lithe as serpents and displayed a grace known only to the Indian youth.

The girls were dressed in pretty Indian costumes and looked very attractive with their quaint little replica black dresses of their mothers—high white moccasins, shining black braids, multitudinous beads and wampum, and feathers with which they kept perfect time to their short steps, while the big boys wove in and out through the line. The little fellows, almost nude and painted black, with feathers ornamenting their heads, and carrying shields and arrows in very warlike fashion, made a primitive tailpiece to the line of dancers.

The intricacies of this dance were well carried out, even the babies showing the effect of good training. Indian dances are never slipshod, and this Crow dance was given by the Tewas at San Ildefonso was not an exception to this precedent.

AHLEE JAMES

San Ildefonso, New Mexico

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## PUEBLO HANDICRAFTS

A unique exhibit now occupies an alcove in the New Museum. It depicts the effort made to revive the art of embroidery among the Pueblo Indians of the Southwest, which has lain dormant for so long and apply it to modern uses in the form of the ever useful bag—for shopping, knitting, etc., also

table runners and scarfs. It is soon to be applied to household decorations, curtains, portieres and also to be used in the necessary and popular realm of clothes.

It is very interesting to note the spontaneity of the work, the direct and simple designs, the variety of color combinations, and the ingenuity of space filling, all native to the Indian. The designs have followed in the main, those used on the Hopi dance kilt, but it is surprising how many variations the versatile Indian has made with these as a basis, and yet he never duplicates. The work is done largely by the young girls and women of the pueblos, though often the men of the family have become interested, and may be seen working industriously with the needle and gay wools, recalling the days when the men decorated their own ceremonial kilts, the garment of the Indian in his most exalted mood. This may be one reason for the joy and delight reflected in this work.

A great future is predicted for this work, which now is in its infancy, for the reason that it is distinctively American, and it is so beautifully adapted to American uses. As an encouragement of other Indian arts, it has a direct benefit upon the life and habits of the young Indian, giving him the satisfaction of the creative artist, as well as the feeling of independence.

This particular craft has been fostered by Elsie M. Loudon, of Toronto, Canada, and of the Sidney

Lanier Camp, Eliot, Maine, with which latter she has been associated for many years in helping to develop an educational work in which American primitive art plays a most important part. She has a deep appreciation of the Indian, having lived in the pueblos nearly a year. It was during this time that she saw the possibilities of this almost defunct handicraft. As far as is known, this particular aspect of Indian art has not been promoted to any great extent, if at all. The appreciation and interest shown by all who visit the exhibit in the Museum speak well for the ultimate success of Miss Louden's efforts.—Santa Fe New Mexican.

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#### IT IS WRITTEN

**April Art and Archaeology** It is a beautiful number of Art and Archaeology that has come from the press during the past month. The leading article by Mrs. Rose V. S. Berry especially is delightful with its illustrations of reproductions of paintings by Maurice Fromkes. Carl W. Blegen describes and pictures the American excavations in Greece during the season of 1924. The discoveries made cover a wide chronological range. The site and date of the prehistoric settlement of Tsoungiza have been established. Buildings of the classical and later periods in the vicinity of the temple were uncovered. Beneath the temple is evidence of an earlier structure. The



WEST TERRACE BEFORE EXCAVATION AT PECOS



GENERAL VIEW OF WEST TERRACE DIGGINGS AT PECOS





MAIN TRENCH INTO QUADRANGLE AT PECOS



OLD HOUSES IN WEST TERRACE AT PECOS





EARLIEST ROOMS IN WEST TERRACE AT PECOS



SCAFFOLD ERECTED FOR PHOTOGRAPHY AT PECOS



TWO OF THE DANCERS AT  
SAN ILDEFONSO

Greek bathing establishment with adjoining dressing room and large covered hall date from the fourth century. Beneath the mound known as the grave of Opheltes was uncovered the first Christian church, and beneath it the remains of a more ancient building. Lady Poynter writes of some historic and artistic monuments of Constantinople. The fine half tone portrait of the late Dr. Mitchell Carroll, together with the tribute paid him by the Trustees of the Archaeological Society of Washington, are features. The May issue will be given to Baltimore as an art center.

#### **Fletcher Memorial Tablet**

From Francis La Flesche of Washington, D. C., have been received the following contributions toward the Fletcher Memorial Tablet: Mr. Frederick Lookout, Mrs. Frederick Lookout, An Indian Friend, Mr. John Abbott, Dr. Truman Michelson, Mr. Francis LaFlesche, Mr. J. N. B. Hewitt, Mr. Neil M. Judd, Dr. J. Walter Fewkes, Dr. H. I. Ostrom, Mrs. H. I. Ostrom, Miss Virginia Ostrom, Dr. Walter Hough, Mr. H. F. Parsons, Mrs. Alice Parsons James, Miss Margaret Fletcher James, Mrs. Helen P. Kane. The treasurer of the fund is Paul A. F. Walter, Santa Fe, N. M., to whom remittances may be made.

#### **A Hopi Ceremony**

R. H. Lowie of the Museum of Natural History, who has been a visitor in Santa Fe, describes a Hopi ceremony in the April number

of "Natural History," the beautifully illustrated museum journal of the American Museum of Natural History of New York. The ceremony was witnessed in September, 1916, and was given at Mishinovi. It was a woman's ceremony, of nine days duration, and was given while the men were out on a rabbit hunt. The article is illustrated with several fine half tones of the dance.

**The Penn  
Wampum Belts** Another exquisitely printed monograph of the series that is being publishing by the Museum of the American Indian of New York, has reached the Museum Library. Aside from other considerations it is an example of artistic typography and handsome embellishment such as distinguish the publications of that Museum ever since Mr. Frederick W. Hodge became the editor on its staff. The format is large quarto, and the letter press is on dark grayish paper with wide margins. The illustrations are both in color and in half tone, and in keeping with the sumptuousness of the publication, which is dedicated to Harmon Washington Hendricks. The foreword is by George G. Heye, the Director, and explains how after long and tedious negotiation the belts described in the monograph were obtained and presented by Mr. Hendricks to the Museum. Until the present time, there has been known at large only the one authentic wampum belt remaining in the hands of the English to commemorate the long series of nego-

tiations between the Colonial proprietors of Pennsylvania and Delaware Indians. No native interpretation of its symbolism has been hitherto sought. One may well wonder what has become of the thirty two belts of wampum exhibited by the Delawares to the governor of Pennsylvania on the occasion of a call upon him on their way to Onondaga. The two additional belts acquired by the Museum of the American Indian are therefore of much historic interest. The belts were viewed in January of 1925 by the Chiefs of the Six Nations, and the Chiefs David Sky, an Onondaga and Chief David Seneca Hill, who is a Cayuga chieftain. They identified one of the belts as a so called "Freedom" belt, which signified that when the belt was given to the Colonial representative, that even though the land may have changed ownership, the Indians reserved the right to traverse its surface wherever they wished in pursuit of what they needed. Regarding the significance of the figures on the second belt, there was some hesitancy on the part of the chiefs. The monograph is by Frank G. Speck, to which is added an essay by W. C. Orchard on "The Technique of the Belts."

#### PAINTERS AND SCULPTORS

<b>Exhibit by</b>	Friends of Charles M. Kassler, Jr.,
<b>Charles M.</b>	young Denver artist who has spent
<b>Kassler, Jr.</b>	the winter in Santa Fe, N. M., with



Mrs. Kassler, have enjoyed some vivid and entertaining descriptions of the Southwest, its romanticism and its appeal to the artist, during the last week.

Mr. Kassler is in Denver for a brief visit with his parents, but expects to return to Santa Fe within a few days.

He has on exhibition in the Santa Fe Museum a one man show of his latest work, all completed during the past winter, and practically all work representing phases of the Indian pueblo life. In this exhibition are thirteen oil paintings, ten water colors, about ten drawings and about forty linoleum block prints. About June 1 Mr. and Mrs. Kassler will return to Denver and the show now on in Santa Fe will be exhibited in Chappell house. The Indian as an art subject has met with the same enthusiasm in the Denver artist as it meets with nearly all who spend any time in the Southwest. But Mr. Kassler is also enthusiastic about the Indian himself as a creative artist and will have some of the native work exhibited in Denver soon.

Later in the year Mr. and Mrs. Kassler expect to visit the City of Mexico and then go to Paris for study and work.—Rocky Mountain News.

**Mruk Exhibits  
at Denver**

W. E. Mruk, of Los Cinco Pintores of Santa Fe, is exhibiting his Carlsbad Cavern paintings at the Chappell House in Denver. Says George Wm. Eggers,

the director, in the Rocky Mountain News: "This collection of canvases has created a stir in the art world, not only because the visit of Mr. Mruk and Will H. Shuster was the first that resulted in canvases of the cavern, but Mruk's canvases are said to be imaginative to a high degree. He filled the cavern with mythical grotesques in an effort to interpret his reaction upon entering the dim lit interior. The work is accepted as a distinct achievement, although decidedly unusual and difficult of treatment. Art critics have differed widely over the paintings, although all have conceded an impressive result." These paintings were exhibited at the Museum in Santa Fe during the early part of the year.

**Block Prints  
by Juan Pino**

From the Rocky Mountain News the following is taken regarding the linoleum block prints by Juan Pino first exhibited in the Museum at Santa Fe. One of the block prints is reproduced as well as a half tone portrait of the artist.

On several occasions reference has been made in these columns to the wonderful facility of the southwest Indians in expressing themselves through the various mediums of art, as though this ability was inherent in them at birth. This, indeed, is the case frequently found in savage peoples, and especially in the Pueblo Indians whose ancestors for unknown generations have so long symbolized their religious beliefs in ritualistic design, in color

and in the dance, that the appreciation of art is in-born with the present day Pueblos.

An excellent illustration of this principle may be seen at Chappell House, beginning tomorrow, when the linoleum block prints of Juan Pino, Tesuque Indian, will be hung. Added interest attaches to the exhibition for Denver artists because Juan is a protege of Charles M. Kassler, Jr., who discovered and developed an unsuspected talent during his winter stay at Santa Fe. The story of this discovery is romantic and interesting.

Mr. Kassler began to experiment with linoleum blocks for the first time at Santa Fe. He was working upon a subject one day when Juan Pino stopped at the studio with a load of piñon wood, the common fuel of Santa Fe. Artists studying the Indian never lose an opportunity to cultivate their acquaintance, so Mr. Kassler invited Juan into his studio, and the Indian promptly accepted. It must be borne in mind that Juan had never engaged in the art occupations of his people, having been the son of Martha, a hewer and hauler of wood.

"Juan," said the artist presently, "you could do this. Come here." A noncommittal grunt and a delighted grin answered this sally. Juan stood by while Mr. Kassler, discarding his elaborate gouging tools, took a penknife from his pocket and carved the linoleum. Juan was palpably interested, so the artist gave him a square of linoleum, a

small pot of oil paint, which he used for the printing, and told Juan to show his work. Weeks passed and the piñon wood came regularly, but nothing developed from the linoleum block venture, for the aboriginal mind works slowly.

Some months later, during the winter, Juan brought his usual load of wood and then lugged forth a print that he had made. The design evidently was taken from sacred kiva symbols. Juan was encouraged, given a new supply of materials and since then has been turning out linoleum prints with regularity, each one better than the preceding one. The interesting thing about the Pino exhibits, aside from the manner in which this Indian was developed, is the apparent ease with which they were executed, the flowing rhythm in the lines and the composition. In the animals, especially, Juan has displayed the Indian's exact powers of observation, and the poses of these animals, their anatomical correctness, and their vivid action would be a credit to many artists.

Mr. Kassler is, perhaps, more delighted with his Indian protege than with the progress of his own art while in the Southwest. He believes that he has discovered a genius, and the artists of Santa Fe who have seen Juan's work are inclined to side with him in this view. Thus far Juan Pino has worked only with one color, for the most part a burnt sienna, but he will doubtless soon be experimenting with multiple blocks. Of special value

are the ceremonial designs, in which, of course, the most inexperienced of Indian artists can exceed any white man who has not made a long and intense study of ritualistic forms.

The Denver Art Museum, in offering the Pino prints for exhibition, has created an unusual interest among Denver's artists and art patrons, and already a surprising movement to acquire a Pino print has developed, several local artists having placed orders through Mr. Kassler for original designs.

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### INDIAN CEREMONIES.

#### EASTER DANCES.

On Easter day the Comanche Dance was given with fine artistry by the Pueblos of San Ildefonso. Other pueblos also report colorful Easter ceremonies. At Santo Domingo, especially during the week following Easter, the Corn and other ceremonies were staged with unusually brilliancy and fervor. It was explained that the drought prevailing throughout Pueblo-land has resulted in practically everyone eligible participating in the ceremonies in order to bring the blessing of the Sky Father in the form of precipitation.

#### Pueblo Artists.

The output of Indian paintings, by Fred Kabotie, Velino Shije, Tonita Pena and the rest is steadily growing in volume and merit. Recently some nineteen



of these beautiful pictures of Indian dance ceremonies were shipped to a New York order, some of them two or three feet long and wonderful in their detail and coloring. The young Indians are finding that painting in water colors is a prolific source of income. It is most interesting to see the development of this native talent under the stimulus of popularity and a wider market. — Santa Fe New Mexican.

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### MUSEUM EVENTS

**CONCERT BY** On Friday evening, April 16th, un-  
**ENRIQUE COP-** der the auspices of the Kiwanis  
**PELL RIVAS** Club, a recital was given in the  
 St. Francis Auditorium by Enrique Coppell Rivas,  
 baritone from Mexico City. Mr. Coppell sang se-  
 lections from the grand operas in English, Span-  
 ish, and Italian, including also several Spanish  
 and English songs. At a later date he gave a  
 recital at the Loretto Academy under the auspices  
 of the Knights of Columbus.

**Entertainment** Sunday afternoon, May 10, a group  
 by Santa Clara of Pueblos from Santa Clara at  
 Pueblos their own request gave an enter-  
 tainment in the patio of the Art Museum. Under  
 the leadership of Santiago Naranjo, the Sioux and  
 the other ceremonies were given in part. There  
 was music by the band from the Indian School,  
 and several talks as to the Indian culture by Judge

A. J. Abbott, Miss Clara True, and several of the Indians. There were in attendance quite a number of visitors from afar, as well as local people.

**Exhibit by** Twelve paintings by George Towns-  
**George Towns-** end Cole were given a place of  
**end Cole** distinction in the Art Museum during the month of May. Mr. Cole, who makes his residence in Hollywood, California, has spent the past few years largely in the southwest, including Santa Fe in his travels. The exhibit is an especially pleasing one, the paintings being of uniform size and admirably framed. The themes range from the Corn Dance at San Ildefonso to striking delineation of the rugged landscape of the Cañon del Muerto, Inscription Rock, Cañon de Chelly, and Monument Valley, Utah. Mr. Cole keeps himself well in restraint in handling his palette. Altogether it is one of the most pleasing exhibitions that the Museum has had for some time.

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### PERSONAL MENTION

**Wedding of** A San Diego newspaper gives space  
**Miss Bard** to an account of the marriage of  
Miss Margaret Estelle Bard, Associate of the School of American Research and also for several years in charge of the detail work of the Santa Fe Fiesta. The groom is Mr. Frank John Spaeth, formerly in the naval service and at the present an electrical engineering student.

The bride's father, who is pastor of the First Unitarian Church at San Diego, officiated. The bride is a graduate of the University of California, and is at present Curator of the Museum at the San Diego Museum.

### IN THE FIELD

**Prehistoric**            According to a Washington dispatch  
**Remains in**           permission has been given the Na-  
**Eddy County**        tional Geographic Society by the  
Department of the Interior to conduct archaeological exploration on public lands southwest of the Carlsbad National monument in Eddy County, New Mexico. The areas to be explored embrace the headwaters of Dark Cañon, Juniper Cañon, and the north tributaries of the Black River. The permit is for three years from 1925 to 1927 inclusive, and a report for each year must be made to the Department of the Interior and the Smithsonian Institution. It is also specified that archaeological specimens acquired as a result of the explorations are to be exhibited and held for safekeeping in the Museum of the National Geographic Society or in the United States National Museum. The permit also provides that only unappropriated public lands shall be explored. The explorations will be conducted under the supervision of Neil M. Judd, curator of American Archaeology, and will begin in June of this year. Mr. Judd was formerly connected with the School of American Research, and had

charge of the work of the National Geographic Society in Chaco Cañon the past few years.

**Dr. Hrdlicka's Expedition** Dr. Ales Hrdlicka, member of the Managing Committee of the School of American Research, left Washington, D. C., on March 24th to survey the field of Early Man and his predecessors in southern Asia, Java, Australia and Africa, the work being done by the Smithsonian Institution in cooperation with the Buffalo Society of National History. Dr. Hrdlicka sailed from Marseilles on April 3d, and his first stopping place was Colombo on the Island of Ceylon. He will give six month to this research work. Recent cables from Simla, India, give a synopsis of an address by Dr. Hrdlicka on "Primitive Man."

**Discoveries by School at Athens** A dispatch from Princeton University announces that "Important archaeological discoveries have just been made in the Heraeum in Argos, Greece, according to word received by Prof. Edward Capps of Princeton University. Prof. Capps is chairman of the managing committee of the American School Classical Studies at Athens, under whose auspices the excavations are made. Twelve chamber tombs of various periods have been found containing valuable material. None of these tombs had ever been plundered. The Heraeum is situated on the top of a hill midway between Argos and Mycenae.

It was a temple dedicated to Hera. The tombs yielded many good vases of the third Helladic period and also gems, beads and a fine bronze dagger inlaid with gold and having a design of flying birds. Other tombs are not being excavated. One tomb of the second type of impressive dimensions has been found. It has a dromos twelve meters long and two meters wide, with the chambers roughly 5.6 by 4.6 meters. This and the remaining tombs are furnishing material for the archaeologists, who will probably complete their work in June."

**Expedition by Colorado Museum**      The Denver Museum is sending out a scientific expedition to South America to gather exhibits for the \$75,000 James Memorial Hall. The expedition is financed by a Denver man, and will include F. Walter Miller, Frederick E. D'Amour and Frederick Brandenburg. The party was to sail for Buenos Aires on May 23, and will spend a year in Brazil, Bolivia, Paraguay, Argentina and Uruguay. The James Memorial Hall is the gift of Harry C. James, the Denver banker, and his sister, Mrs. Elsie J. Le-men, as a memorial to their father, William H. James. It will be three stories high, and the counterpart to the Joseph Stanley Memorial Hall.

**Bear Fetich Plowed Up**      County Commissioner Hust of Carrizozo, while plowing in his field uncovered a bear fetish carved out of gold quartz and weighing nine pounds.



## MUSEUMS AND GALLERIES

**Indian Museum Project** A woman's club at Waurika, Oklahoma, a town of 3,000 population, is raising funds for an Indian museum. Among the contributions that are being received are gifts from wealthy Choctaw and Chickasaw Indians.

**Art Museum for Spokane** Mrs. W. W. Powell has presented to the city of Spokane in trust a fine building to be known as the Grace Campbell Art Museum. The building has sixteen rooms well adapted for exhibition purposes.

**Find of Ancient Gold Coins** Oriental gold coins and the seal of a Persian monarch some 2300 years old, have been brought to light in store rooms and vaults of Russian museums, according to a press dispatch from Washington, D. C. The seal carved on a cylinder of chalcedony, depicts the king loading three prisoners, with the inscription "I am Artaxerxes, the great king."

**Oldest Known Museum** The joint archaeological expedition of the British Museum and the University of Pennsylvania has excavated at Ur of the Chaldees a museum which is thought to be the oldest of which anything is known. It dates from the sixth century before Christ, and had objects in it that go back to 2250 B. C. It was founded by the daughter of Nabon-

nidus last king of Babylon. Most precious of all in this museum was a record in clay tablets of archaeological excavations carried on at Ur 700 B. C., with copies of early inscriptions found in the course of the work.

**31st Annual Exhibit**      The Denver Art Museum announces the opening of its 31st Annual Exhibition on June 6th. No work entered may be withdrawn from the exhibition until after July 30th, and it is hoped to keep up the pictures until after August for the benefit of Denver's summer visitors.

**Art Museum for Camden, N. Y.**      Announcement is made that Camden, New York, is to have a new \$4,000,000 Art Museum, the first unit to cost \$2,000,000. It is planned to have the galleries in period styles, and there are to be two courts for outdoor exhibitions of sculpture.

**Gift to Johns Hopkins**      A collection of Chinese antiques has been received at Johns Hopkins University from Shanghai, the gift of an unknown donor to the University Museum. The collection includes 44 pieces of porcelain and pottery, 17 of which are from the time of the Sung Dynasty in China, and 13 from that of the Ming Dynasty.

**Spurious Bolivian Pottery**      That there is quite a trade in forgeries in ancient Bolivian potteries and images is announced by the di-

rector of the Bolivian National Museum. A young man has been offering pottery, which he says he excavated near his father's hacienda in Peru. If reports are true the pottery was turned out by an establishment in La Paz, Bolivia.

**Munificent Bequest Refused**

The Board of Trustees of the Metropolitan Museum of Art has notified the executors of the estate of the late Senator William A. Clark of Montana, that it has declined the bequest of the \$3,000,000 art collection of Senator Clark. The Clark collection was considered one of the most remarkable private collections in existence, but the Metropolitan did not deem it wise to accept the bequest under the conditions imposed, which were that the collection was to be kept intact and to be exhibited continuously as a unit. An opportunity will now be given the Board of Directors of the Corcoran Art Gallery in Washington to accept the bequest which includes many priceless paintings and other art treasures.

**Natural History Museum, San Diego**

The Natural History Museum, which is now part of Balboa Park developments in San Diego, prints a program for May which includes walking and other trips for the study of the flora and fauna of San Diego and surroundings. All nature walks and excursions are free to the public. Every Sunday afternoon a free lecture is given during the fall and winter. A monthly bulletin is now published.



LAST IN LINE AT SAN ILDEFONSO ON EASTER



CROW DANCE AT SAN ILDEFONSO





SPECIMEN MODERN TYPE NAVAJO BLANKET



SPECIMEN MODERN TYPE NAVAJO BLANKET

# El Palacio

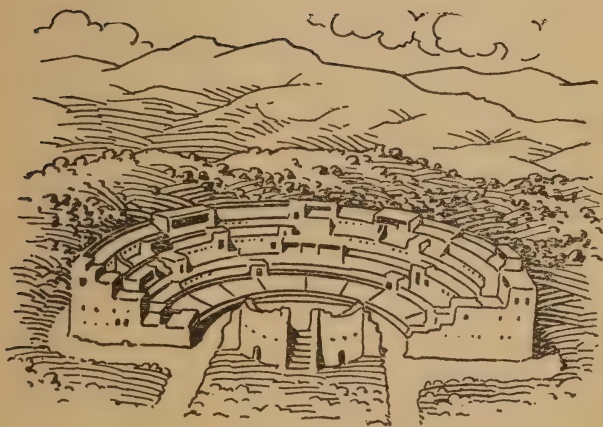
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PROPOSED INDIAN THEATER IN SANTA FE  
FIESTA PARK

## EL PALACIO

### THE ACCULTURATION OF THE PUEBLO INDIANS

AT the time when Christ was preaching in Galilee there existed on the American continent a culture which in its material aspect lacked the copper and iron known to the barbarians of Europe, but which also was void of the monarchies, empires, wars and feudalism which historically depict the then existing civilizations of the European nations.

True, the aboriginal Americans had wars, but they were not carried on for the supremacy of the world in order to conquer their neighbors and subject them to slavery, but were rather competitions in skill and bravery, each brave matching his life against that of another while their tribesmen sat around watching, passing the peace pipe after the game. Nowhere in this country has the archaeologist unearthed remains of great numbers laid down by violence, such as can be found under the battle fields in Europe, from the first barbarians down to the present time.

Where the American Indians came from is as yet problematical, although strong evidence points to Asia as their former home; but they had been here a long time when they were discovered, and in

their diffusion over the continent had settled down in different environments and in course of evolution developed different customs and habits, acquired different modes of existence, different physical characteristics and got to speak different languages, one often not understood by another, and over 50 of which are still in use on the North American continent.

In the United States the remnant of these people number about 344,000, some of the groups increasing, while others are dying out, like the once large nation of Piro Indians in what now is the central part of New Mexico, and whose one and only survivor was reported to be living among the Mexicans in El Paso del Norte a few years ago.

These people belonged to what we now call the Pueblo Indians of whom about 8,000 still live in New Mexico and Arizona. In the Pueblos, more than anywhere else, have the old customs and traditions withstood the advance of European civilization, and in their present state, with the contrasts of the old and the new, these Indians offer an interesting study of the results from the meeting of two strange cultures. Their erstwhile slow and normal evolution has since the coming of the white man been forced, and in many cases, as fast as steam and gasoline can accelerate it.

At a remote date the Pueblos settled in the valleys and plateaus of the Southwest, and as time passed they became more and more isolated from



the plains Indians who lived by the chase mainly, and considered it quite proper to raid the Pueblo fields and foodstores whenever need came and opportunity lent itself.

Becoming agriculturists and acquiring sedentary habits, the Pueblos were forced to protect themselves, and an architecture blossomed forth which even today is considered superior to anything else in that part of the country.

During the long winter months time was ample for the development of a flourishing art. Basketry, pottery making, weaving, painting, sculpture and the making of ornaments was practiced extensively, and reached a height which is the despair of the best artists of today. Time meant nothing—beauty was everything.

Being dependent upon the elements for their crops and their general welfare, they learned to live in harmony with nature and the dispenser of nature's phenomena, and developed a religion which satisfied their spiritual needs, and which in its every day observance became the foundation upon which their whole social organization was built.

They observed that everything was dual; there was happiness and sorrow, there was cold, and there was heat, and the female could not produce without the male. Hence the pregnancy of the Mother Earth must be caused by the most powerful of all, the Great Father, and to him all life

was accredited and prayers and thanks offered, by the individual in every daily task and by the whole community on many occasions during the seasons of the year.

These communal acts of dramatic worship still survive in what we so inappropriately call the Indian dances.

Taken as a whole the Pueblo Indians had at the time of their discovery successfully solved the secrets of living to the best purpose and had formed the nucleus of a material culture which bid fair to reach, if not surpass, that of their kindred to the south, the Aztecs, who were at their height when Coronado and his men appeared with their guns and sacraments.

It would be difficult to picture the confusion caused by this advent were it not for the detailed recording of the early chroniclers. The first sight of white men, seated on horses, clothed in iron and with guns spitting fire and death, must have made a terrifying impression. Everything the Indians saw seemed vastly superior in power to what they had themselves, and the God of these strangers must be a wonderful God indeed. They received the Spaniards with great respect and friendship, but conflict was soon to begin.

They had never heard of the king of Spain, and did not understand his right to claim possession of their land, houses and even the people themselves, and expressed their doubts, even in spite of such

strong evidence as the Spanish guns. Then one day a soldier committed a great crime against a woman, a crime against nature for which the Great Father demanded retribution in death. But the Indians' demand for such punishment was only answered with sneers, and the consequent reflections were to the great impairment of the white man's God who would tolerate such actions.

The word was spread to all the Pueblos that the behavior of the white men was like that of dogs and their tongues were false. After some fighting a junta was arranged to be held in the Pueblo of Bernalillo, now long since destroyed, and the Indians on the house tops watched with suspicion the Spanish soldiers riding into the plaza. When the Spaniards reined up and folded their arms in front of them they unwittingly gave the Indians' peace sign, so that these laid down their weapons and came down into the plaza where they were murdered almost to a man.

There is little wonder that the white man going to the Pueblos, even today, is met with the words: "We do not trust the white people!"

During the fighting which led to the rebellion in 1680, the Indians had lots of opportunity to acquire such material things as were to their advantage, and naturally desirable. Horses, cattle, guns and metals were put to use, and when at last order was restored and the people settled down to the old

life, it was with many modifications of their material culture.

The old form of government was changed somewhat to conform more readily to the colonization program of the conquerors, but their civil rights were protected quite liberally from a Spanish viewpoint. The Crown needed the good will of its new vassals in case of other possible invaders, and to protect the Indians against their own aggressions, the Spaniards gave each pueblo a grant of land, about 17,000 acres, inside which no white man was supposed to settle. But with settlers brought in from both new and old Spain there was to be some mixing of bloods. Churches were built in most of the pueblos, and though some historians assert that the Indians did this work willingly, it is easy to believe that the presence of soldiers with guns might have acted as good persuasion, even if actual force was not used.

The Pueblos are now supposed to be Christians, and attend church services, but the rituals are often as little understood by them as their own methods of worship are understood by the whites. On days of communal worship they always attend church to begin with, after which they take up the beautiful steps, songs and gestures through which they always have expressed themselves, and offer thanks and prayers till the sun sets, knowing that the one Great Father who made them Indians, understands his children and approves of their religion

Under Mexican rule the Pueblos were made citizens, and this brought about a greater commingling of the two races. In some cases the Indians invited the Mexicans to settle on their grants, in order to get better protection against the marauding Indians of the plains, and in some instances the settlers moved in such numbers that not only did the Pueblos loose much of their land, but they were totally absorbed by the white man, so that many of the old pueblos have become white hamlets.

This new element contributed nothing to the Pueblo culture however. As a matter of fact, there are more modern improvements to be found in some of the strictly Indian pueblos today, than in most of the villages, out there off the beaten track, in what Charles F. Lummis so fittingly calls "The Land of Poco Tiempo." The weaving industry had already begun to decline in the pueblos and was soon to disappear, and the ceramic art also began to show signs of European influence during this period.

In 1849 the United States government sent its first Indian agent to the Pueblos, who soon afterwards became the wards of this country. In the "Official Correspondence of James S. Calhoun, while Indian Agent in Santa Fe," the following description of the Pueblos at that time can be found:

"The former government of this territory having never interfered with their peculiar form of gov-



ernments, each pueblo has had, from time immemorial, a separate and distinct political existence. Instances are now occurring of prefects and alcaldes extending the operation of some of the laws of this territory over these people, a matter they cannot comprehend, and of which they daily complain and beg for relief. \* \* The Indians renewed their complaints of gross wrongs to which they have been compelled to submit. But a short time since a band, said to be commanded by an Englishman well known in Santa Fe, ordered, in the name of the United States, the Pueblo of Laguna to furnish them with 25 horses and to call upon the quartermaster at Santa Fe for payment. The order was promptly obeyed, and the Indians do not yet understand the contrivance by which they lost their horses. \* \* The question of the proper disposition of the Pueblo Indians is now being agitated in this territory. It is a subject of great delicacy, yet, I apprehend it is easier to dispose of the tribes of roving Indians than the better and more civilized Pueblo Indians."

It would seem that the Pueblos had no more reason for more faith in the Americans than in their former aggressors, but overtures were made for the promotion of more friendly relations. The President gave to each Indian chief a gold mounted cane, a symbol of their undisputed authority among their own people. Soldiers were sent against the raiding Indians of the plains, and sto-

len property was restored to the Pueblos. Children who were stolen by the Navajos were restored to their families, when these could be found, though there are records of cases where the captives who had lived a long time with the Navajos begged to remain with their captors, who had always treated them as their own children. Economic relief was promised, and altogether things began to look as though the Pueblos soon would be able to settle down to a life of leisure. But, unfortunately, the government was very slow about carrying out its promises; in fact, the pueblos were, because of not being made reservations, as much exposed to land grabbers as ever, and with the increase of the white population the Indians had to struggle harder than ever to protect their land and water rights, and in many instances had to grow more on less land and with less water for irrigation than they ever had before.

Where the odds were too great they died or had to scatter, but lately they have been given legal protection and are sure of their lands and civil rights. They were even made citizens of the United States a year ago, in the same sense that a minor is a citizen.

Kind-hearted missionaries and other philanthropic workers found a rich field in the Pueblos, and promised the Indians from time to time that they would secure something to their advantage from the great father in Washington. The "poor

heathens'' could not see much advantage in more sectarian churches among them, however, and they resented such official and semi-official orders (all the same to them) which gave echo in their kivas or ceremonial chambers from time to time, telling them to stop their dances or to cut their hair short like the Americans; etc.

They would rather part with their hair than eliminate their worship to the Greatest of all fathers, who could make their hair grow out again if it pleased him; but they were born Indians and had always been Indians, so, as one of them said once: "If I cut my legs off so I could not dance, and my tongue out so I could not speak, cut my hair short and painted my face white, -still I would not be a white man, and I would not be as good an Indian as God intended me to be."

Like all other races with an inferior mechanical civilization, the Indians readily accepted the material culture of the Americans, much to the detriment of their own art, health and happiness.

Tin pails replaced their beautifully decorated pottery vessels, destroying the erect posture of the water carrier with the olla on the head, causing stooped shoulders from carrying a pail in each hand, and, besides, the loss of the creative desires and love for beauty, and gave more time for idleness, resulting either in a deadening inertia or giving vent to family quarrels and conflict.

Attempts to revive the pottery making in pue-

blos where the art has died out, are now being made, and it has been stated by a government official, that since the younger women have taken to the pottery making again, half of the domestic troubles have disappeared.

Finely bolted white flour has brought digestive troubles, and, no doubt, added to infant mortality, where it has replaced the coarser and more healthful corn meal which they grind themselves. American clothing has supplanted their simple, and more sanitary one-piece garment of old, killing their own clothing industry, and bringing new germs and diseases. Having no immunity against the more civilized diseases they have suffered great losses from even the slightest of them.

The establishment of government schools in the pueblos caused much friction at times. In the Hopi country the agencies insisted on locating the school houses, wash houses, etc., near the springs. Water was the most important life-giving agent the Great Father sent them, and as all the people held the springs as sacred, it seemed inconsistent to them, that the profaning of nature's gifts would cause improvement of their conditions.

It was also found that the youths who received the white man's education were made dependents; they lacked the cunning and could not endure the hardships which were necessary to survive in deserts and mountains. They were made unfit for their former life, and such conditions must bring

about modifications, so that from generation to generation a gradual change took place with more setbacks than improvements, due to lack of adequate replacements of the old mode of living.

It is impossible now for the Indian to revert to his original life, or to contribute anything to our civilization as an unmixed race; but it is only human to leave him alone in his social and spiritual life, to help him to retain his self respect and to protect him economically and sanitarily. To this end the policy of the government is now working, but there are also those who are eager to secure the Indian a life "enthroned," symbolized by the spread eagle, and these are doing more evil than the land grabbers and water thieves.

What luxuries do to the Indian can be seen in Oklahoma where the revenue from oil gives each Osage an income of \$10,000 to \$12,000, and the once proud and majestic red man now has a white chauffeur to drive his expensive automobile from lawyer to court house; is in constant conflict with his new environment, a pathetic sight to those about him. One old Osage Indian has bought himself a hearse, perhaps so he can sit like an Indian, or else so that he can take a nap whenever he tires of his white brethren who try to sell him an aeroplane or a new cold cream. One Indian who married an American society woman, was willingly introduced to society in one of the larger cities, but



pitched his tepee in the garden of his new home and refused to live in the house.

All men would live close to nature if they were not made dependent upon a so-called superior material culture, and though the Indian marvels at the first sight of steam engines, automobiles and other modern conveniences, he realizes as he grows older and begins to reflect, that to be dependent on these things, softens his body, causes troubles in his mind and hastens his extinction.

The Pueblo Indians are a kind-hearted people, and in spite of their reasons to mistrust the white people, they often make fast friends of them. In such cases they do not think of the American as white—he becomes a brother, and assumes the duty of always accepting the Indian's hospitality.

Two Americans met in the Pueblo of Santo Domingo about a year ago. One of them came from the East to learn something about the life of these people, and had letters to the officers of the Pueblo from the United States Government, asking for such accommodations as he might demand. One thing he wanted was to sleep in one of their houses. The other American was a museum man on a few days visit to the Pueblo, where he had many friends, but as he had just come from another pueblo and was filled up with jerked meat and Arbuckle's coffee, he had made camp at a hotel a few miles from the Pueblo, for a change of diet. The Pueblo officials read the letters brought by the

stranger, and resenting anything that might be taken as an order, told him that they allowed no strangers to sleep in their houses or watch their home life and that they did not trust the white people in general. Then they turned to the other man, welcomed him to the pueblo and upon finding out that his camp was at the hotel demanded that he move down to their houses, to sleep in one of them and eat in as many as he could not avoid. This he did, while the stranger went to the hotel wondering what was the matter with his official letters of introduction.

The government does all it can to prevent and to stamp out diseases brought to the Pueblos by the white man, and maintains hospitals for their care as well as doctors and nurses in the field. It is difficult for the doctors to replace the old medicine men, who are not much good any longer, as many of the diseases are new and strange to them and cannot be imagined away, but gradually the doctors win the people's confidence and are accepted when they come on their visits and are even sought for.

A couple of years ago a young girl was sent home in disgrace from a boarding school by the matron. The girl insisted she was innocent and her family, who believed her, was very bitter when the government doctor came to visit her home. This doctor was a kind, understanding man, and after a family consultation he got permission to

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**PAUL A. F. WALTER, EDITOR.**

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examine the girl. He came to the conclusion that her condition might be due to tape worms. This was the case, and after several drastic treatments the girl was cured. The doctor had won the gratitude and confidence of the whole pueblo and was in a position to do much good there in the future.

The Pueblos cannot forever hold out against the highly materialistic civilization of the white man, but with our present knowledge of race psychology it would seem that measures could be taken to prevent their early extinction as a race which has contributed worth while factors to the world's culture, a contribution which is one of America's finest heritages, and of which she may well be proud.

ODD S. HALSETH,

FELLOW IN ARCHAEOLOGY, SCHOOL OF AMERICAN RESEARCH

## IT IS WRITTEN

**George Bellows and His Art.** "International Studio" for May makes its leading article "Bellows and his Art," illustrated with an admirable portrait of the artist, and with many half tone reproductions of his paintings and prints. The survey of Mr. Bellows' pictorial record is by Ralph Flint. Very interesting also is an article on "A Spanish City in Florida," telling the story of Coral Gables. Rose V. S. Berry, well-known in Santa Fe, contributes an appreciative review of the work of Benjamin C. Brown, the California artist, among the illustrations being a color reproduction of his "Mount San Antonio and Lupins." Under the heading "Cabbages and Kings," being a review of recent New York exhibitions, is a reproduction of a painting entitled "New Mexico" by Marsden Hartley formerly of the Santa Fe Art Colony.

**Mary Austin Replies to Critics.** The New York Herald Tribune on Sunday, May 10, published a communication by Mary Austin in which she replies to criticisms of her book "Small Town Man." The review was a favorable one, but Mrs. Austin takes exception to a phrase it uses, "pseudo-scientific jargon." She declares that she deliberately decided to discard the language of scholarship in the book mentioned, and that she

tried to pitch her vocabulary in the terms that would be appreciated by the average reader. She says: "Among the chief handicaps of a literary life in the United States I reckon the failure of literary criticism to realize that life and literature can no longer be effectively discussed in literary language. I find this difficulty in the universities."

Poetry for May  
and June.

Two Texas Legends by Ottys Sanders open the number of Poetry. One of them is "A Nest of Gold" and the other "Indian Blue-bonnets." The latter is especially interesting, and deals with Cherokee mythology. Glenn Ward Dresbach, for several years a resident of New Mexico, contributes three songs, whose trend is best illustrated by quoting from the first one:

"Dip your hand in the mountain water  
To grasp a star—and what do you hold?  
Fill your arms with bloom in upland pastures,  
And still the hillside is blue and gold."

"The Dancer and other Poems" by Isidor Schneider are dedicated to Robert Henri, for several years a member of the Santa Fe art colony. Miss Monroe writes about Ezra Pound and his work, one of a series of literary essays that no doubt will take book form when they are completed. Edward Sapir reviews at length "Emily Dickenson, A Primitive," quoting liberally from her



poems. The June number of "Poetry" is a Spanish issue, and is edited by Mrs. Munos Marin, who writes under the pen name of Muna Lee.

**One Hundred Years Ago in Old Taos**      The second edition of "One Hundred Years Ago in Old Taos" by Blanche C. Grant, one of the artists of the Taos colony, is from the press even before El Palacio has had opportunity to review this interesting historical publication. Miss Grant has for some time been engaged in historical research work in old Taos, and this publication is the first fruit of her indefatigable labors. It is charmingly written and attractively illustrated with reproductions of paintings by celebrated artists of Taos and Santa Fe. The publication reprints a paper read before the New Mexico Historical Society some weeks ago. Something of its style may be gathered from the following quotation: "Something of a background we must paint before we may give anything like a true picture of this town of one hundred years ago. First we must sketch in misty blue, the daring soldier Spaniards who came seeking land. One small ranch home after another grew from the very earth, apparently, here and there in the valley during the early sixteen hundreds. Among the men there stands out one, the alcalde, a sort of mayor, who was a general all round man of authority. Of life in the valley little is known save that it was fraught with much danger. One man after another fell, struck

through with Indian arrows, and many a woman was quickly swung on a horse and carried miles away, never to know her own people again." Then comes the story of Captain Bernardo de Chaves. Quoting further: "We have said nothing of the visit in 1760 of the pompous bishop who came a-riding in his coach. He was fairly well received in Taos it seems. Perhaps this was because 'mocassin telegraphy' had brought word of that naughty Pecos Indian who had mocked the bishop behind his back and then a bear—a real bear—came down from the mountains and gnawed his head off—yes sir—gnawed his head off! The annual fairs made the town famous before the days of the Santa Fe Trail, and it was during the year of 1824 that the first wagon train of importance came from Missouri. Le Grand was the leader and Col. Marmaduke was a member of the party." One may read the 31 printed pages at one sitting, and look forward with eagerness to the four other books that are promised in this series and to be entitled: "The Story of Old Taos," "Tales of the Taos Country," "Taos and Its Artists," and "Mountain Men of Taos." The booklet is beautifully printed and is well adapted for a presentation as a souvenir volume.

**Pueblo Pottery Making**

Dr. Carl E. Guthe, who has just returned from an archaeological expedition in the Philippine Islands, has made a notable contribution to southwestern

research by the publication of a beautifully printed large quarto volume, profusely illustrated, representing the result of his studies in Pueblo pottery making at San Ildefonso and in the Museum of New Mexico at Santa Fe. The book is published for the Department of Archaeology of Phillips Academy, Andover, Mass., by the Yale University Press. As its frontispiece it has an excellent half tone portrait of Maria Martinez, the San Ildefonso pottery maker and artist. The field work was undertaken in 1921 as part of an archaeological survey of the southwest. Dr. A. V. Kidder, with whom Dr. Guthe worked for sometime at Pecos, in his introduction compares conditions in New Mexico with those of arid Egypt, and dwells upon the significance of present day pottery making among the Pueblos in the archaeological research work carried on under scientific auspices. Speaking of the Pecos excavation, he dwells upon the sequence of pottery types there found, and says: "When the members of the Pecos expedition realized how vitally important was to be a close knowledge of the pottery, not only of that particular site, but also of the Rio Grande in general, and indeed, of the entire Southwest, they devoted a large part of their time, both in the field and at the Museum, to the study of ceramics. A difficulty was at once encountered in our ignorance of the technique of Pueblo pottery making. No full published accounts existed." Dr. Kidder then proceeds to review

briefly the various types of pottery as to form and design as he has classified them in the Southwest, illustrating his essay with many excellent photographs of Pueblo pottery. He says in conclusion: "This state of affairs went from bad to worse until, in 1907, the potter's art at San Ildefonso was in a thoroughly bad way. A few women, however, retained something of the old craftsmanship and were ready to profit by the opportunity which was about to present itself. In 1907 Dr. Hewett, of the School of American Research, began a series of excavations in the ancient ruins of the Pajarito Plateau. The diggers were all Tewa Indians from San Ildefonso. They proved to be excellent shovelmen, who took a keen interest in everything they found. They helped us identify many specimens which would otherwise have been puzzling, and their comments on the pottery, and especially on the designs, were most illuminating. The women of the Pueblo, when visiting camp, often held animated discussions as to the vessels from the ruins, and it was suggested to some who were known to be good potters, that they attempt to revive their art, and try to emulate the excellence of the ancient wares. While the response was not immediate there was observable, during the next few years, a distinct improvement in the pottery of San Ildefonso. Realizing the importance of this, the authorities of the Museum of New Mexico and the School of Research threw them-

selves heartily into the task of stimulating the industry. They urged the women to do better and better work, and in particular induced them to return to the sound canons of native art. Some old pieces remained in the pueblo, many others were in the Museum, of still others photographs were obtained. These were all brought to the attention of the potters. The undertaking was not an easy one, however, for it was difficult to get most of the women to go to the trouble of making good pieces when the tourists, who were still the principal purchasers, were equally or better pleased with imitations of china water pitchers, ill made rain gods, and candle sticks. The problem thus resolved itself into one of supplying a market. The Museum bought many good pieces, and Mr. Chapman, who from the beginning had been a leading spirit in the attempt at rehabilitating the art, himself purchased large amounts of pottery, never refusing a creditable piece, never accepting a bad one. Progress was slow, but eventually certain women, becoming interested in their work, made real progress both technically and artistically. Their products began to sell more freely and at better prices than did those of others. Antonita Roibal, Ramona Gonzales, Maximiliana Martinez and Maria Martinez all turned out fine vessels, the two latter being greatly aided by their husbands, who developed into skillful decorators. Maria especially shone. By 1915 she had far surpassed all the oth-



ers, her pots were in great demand, and at the present time she has a ready market, at prices which ten years ago would have seemed fantastic, for everything she can find time to make. Her income is probably not less than \$2,000 a year, and following her example, many other women are now doing fine work and are earning substantial amounts. The beneficial effect of this on the pueblo has naturally been great. New houses have been built, new farm machinery, better food and warmer clothing have been bought, and, best of all, there has been acquired a wholesome feeling of independence and accomplishment, the value of which cannot be gauged in dollars and cents. From the point of view of ceramics the development has been most interesting. Maria began with the manufacture of polychrome ware, as that was the style most commonly being made at the time. The shapes were improved, the finish of the surfaces was given greater attention, and the decorations were applied with a surer, more delicate touch. Black-on-red ware was taken in hand, the old time polish was restored, the vegetable paint properly prepared and aged. Polished black was also reintroduced; pieces of this sort, with their simple, graceful shapes and high black gloss sold so well that they soon became an important product. In 1921, as Dr. Guthe records, Maria discovered how to apply to polished vessels dull designs which give appearance of being etched. This

method was in its infancy when Dr. Guthe made his study, but it has since proved so remarkably successful that it bids fair to drive out completely the making of plain polished ware. Late in the past autumn there appeared at the Indian Fair in Santa Fe, some pieces of a warm pinkish color, an entirely new departure in San Ildefonso pottery making, and one which promises much of interest. Developments and changes in design have kept pace with the improvements in technique, yet the development has been purely Indian, and the basic processes of today are essentially the same as they were a hundred or a thousand years ago." Dr. Guthe, in his monograph, after an introductory acknowledgment to the staff of the School of American Research, especially to K. M. Chapman, treats of the subjects of pottery making under the following chapter heads: "Raw Materials: their Collection and Preparation;" "Paraphernalia;" "Moulding;" "Sun Drying;" "Scraping;" "Slipping and Polishing;" "Painting;" "Firing;" "Painting of Designs," and "Symbolism," concluding with a bibliography. Each step of the pottery making is minutely described and illustrated, and the monograph is bound to be a classic for all students of southwestern arts and crafts as well as archaeology and ethnology.

Index to Archives.

An alphabetical index to Documentos Ineditos del Archivo de las Indias, covering both first and second

series has been completed for publication by Historian Benj. M. Read of Santa Fe, who, although a member of the New Mexico Bar, devoted the past few years entirely to historical research and writing. The index is designed as an aid to students and research workers in the history of the Spanish Americas and is minute in its detail and classification. To those in New Mexico, of course, special interest is centered under such titles as Onate, Coronado, New Mexico, DeVargas and the names of others associated in the conquest and colonization of the Southwest. The index is prefaced by a brief story of the compilation of the Documentos Ineditos and a translation of the prospectus of the monumental work. According to Mr. Read: "The new light which these documents throw upon the history of the discovery and conquest of the New World and the other Spanish possessions, is truly surprising. It will be seen that more than half of that history had not been known prior to 1884." Mr. Reed is prepared to furnish copies of any of the archives indexed and further information may be obtained by addressing him.

#### MUSEUMS AND GALLERIES

**Another Million for Chicago** An anonymous donor has given \$1,000,000 to the University of Chicago in connection with the campaign to raise a total of \$17,500,000.

**Code of Museum Ethics**

The American Association of Museums has published a tentative code of museum ethics for discussion at the twentieth annual meeting of the American Association of Museums at St. Louis, May 17th to 21st. Among other notable rules are such as these: "Two or more museums should not attempt to do the same service for the same community." "Where two or more museums conduct explorations in the same region for the same kind of material they not only duplicate effort but needlessly expend funds." "Museums should cooperate by exchange, sale or otherwise so that a very rare object or specimen may be placed where it can best be studied and kept in association with closely related objects." "If a museum has under negotiation the acceptance of a gift or the purchase of an object or collection of objects, another museum knowing of such negotiations may not with honor make an offer either for whole or part of the collection until the first museum has reached a decision in the matter." There are rules under such headings as "Relationships with the Public," "Relationships among Museums," "Relationships of the Director with the Trustees," "Relationships of the Director with the Staff," "Relationships of the Staff to the Director," which are to include loyalty, responsibility, and respect for authority, and "Inter-Staff Relationships."

## INSTITUTE SCHOOLS

**The Academy  
in Rome.** Dr. F. W. Kelsey of the University of Michigan a member of the Managing Committee of the School of American Research, visited the Academy in Rome on his way home from the Orient. His four research fellows in archaeology from the University of Michigan, have registered at the Academy, and his research fellow in architecture, is also on the way to Rome. Dr. Kelsey carried with him the invaluable library of Turkish MSS. he has acquired for the University of Michigan.

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## CONVENTIONS AND EXHIBITS

**Pacific Division  
A. A. A. S.** The preliminary program is out for the Ninth Annual Meeting of the American Association for the Advancement of Science, to be held at Reed College, Portland, Oregon. A number of affiliated societies will meet at the same time.

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## IN THE FIELD

**Excavations  
in Southern  
Arizona** The press is making much of the excavations under the auspices of the American Museum of Natural History which are being made near Globe, a well known mining camp of the neighboring state. The site in question was uncovered when the Roosevelt Lake was lowered by several consecutive dry sea-



sons. According to the press reports, abundant material of pottery with black and white designs, as well as artifacts and utensils have been found. The pueblo apparently was of a considerable age and antiquity.

**Psychological Tests for the Indian**      The University of Denver has sent out Dr. Thomas R. Garth to make psychological tests of the American Indian. Nearly 1000 Indian children in South Dakota were tested for intelligence, musical talent, will-temperament, color development and handwriting.

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### GIFTS AND BEQUESTS

**Chicago Industrial Art School**      The Bulletin of the Art Institute of Chicago for May announces a gift of \$100,000 from the Education Department of the Rockefeller Foundation to the Industrial Art School which is being established at the Art Institute. Mrs. Howard Spaulding, Mrs. Edith Rockefeller McCormick and Julius Rosenwald have each given \$25,000, and the following have each given \$2,000: A. G. Becker, Mrs. Albert Gibler, Edward B. Butler, Estate of Charles A. Chapin, Alfred Decker, Thomas E. Donnelley, Samuel Insull, Adolph Karpen, James A. Patten, George F. Porter, Martin A. Ryerson, Harold Swift, Mr. and Mrs. C. H. Worcester and William Wrigley, Jr.

## SCIENTIFIC CONVENTIONS

**Southwestern Division A.A.A.S.** The sixth annual meeting of the Southwestern Division of the American Association for the Advancement of Science, held at Boulder, Colorado, June 8th to 11th, was also considered a meeting of the Association as a whole. It will be followed June 17th and 19th by a meeting of the Pacific Division and the Association as a whole at Portland, Oregon. The School of American Research and State Museum was represented at Boulder by Assistant Director Lansing Bloom.

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## ART EXHIBITIONS

**Pan-American Show at Los Angeles** William Preston Harrison, well known in Santa Fe, and at one time a member of the Santa Fe Society of the Archaeological Institute, has organized a movement for a Pan-American exhibit of art to be held at Los Angeles this year. Generous prizes will be offered, and already much encouragement has been given the undertaking by Latin-American countries.

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## PERSONAL MENTION

**Dr. Wolcott Honored** Dr. Charles D. Walcott, Secretary of the Smithsonian Institution, was elected President of the American

Philosophical Society at its general meeting held in Philadelphia.

**Assistant Secretary of the Smithsonian** Dr. Alexander Wetmore, Superintendent of the National Zoological Park, has been appointed an assistant Secretary of the Smithsonian Institution with general supervision of the National Museum, the National Gallery of Art and the National Zoological Park.

**Washington Anthropological Society** At the annual meeting of the Anthropological Society in Washington, D. C., the following were elected for the ensuing year: President, Neil M. Judd; Vice President, J. P. Harrington; Secretary, Dr. John M. Cooper; Treasurer, J. N. B. Hewitt. Both Mr. Judd and Mr. Harrington were at one time connected with the School of American Research.

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## CONVENTIONS AND SCHOOLS

**Summer School at Chicago** The Summer School of the Art Institute of Chicago opens on July 6th and will extend to August 8th. Four scholarships are offered, one for \$1,000, another for \$800, a third for \$750 and a fourth for \$125. In addition, friends of the late Mrs. Herman J. Hall, who visited in Santa Fe occasionally, are raising a fund of \$10,000 to be used as an endowment for the school.

## “A POSTHUMOUS LETTER TO MY FRIENDS”

The late Dr. William Herbert Carruth, head of the English department of Leland Stanford, Jr., University, a few months before his recent death, penned the message in verse herewith reproduced on this page, leaving a list of friends to whom it was to be sent. El Palacio is indebted to Mr. J. A. Carruth, brother of the deceased, superintendent of the Museum printing office, for a copy of the poem.

When you have got the word that I have passed  
Beyond the reach of message and reply,  
Like any letter in the days gone by  
From me alive, this greeting comes—the last.  
And while the outworn organism is cast  
Into the cleansing furnace, deathless I,  
A Friend, am somehow in the spirit nigh  
And hold the lifelong bond of friendship fast.  
When suddenly a candle is snuffed out  
The light seems lost to our imperfect sight,  
Yet are the rays diffused in space about  
Through endless years, high above day and night.  
Thus the heart throbs that mortally have thrilled  
In all eternity remain unstilled.

Faithfully and affectionately,

W. H. C.

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